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VALÉRY'S 'CANTIQUE DES COLONNES'

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THIS piece of limpid Mediterranean poetry is constructed with mathematical precision; but it is the suave mathematic of a poet that underlies its structure. The poem is also 'scientific', as we shall see; but again, what we find in it is a science of sensibility, a Leonardian science, not a hard and fast application of material rules.

Mathematically, the *Cantique* consists of an introduction (stanzas 1-2) and a conclusion or envoi (stanzas 17-18), which enclose 14 stanzas and thus correspond to the capital and plinth, respectively, of a Greek column. This structure is not stressed in the text, but is revealed by the versification. The second stanza departs from the general metrical arrangement of the poem by having as its rhyme-scheme aabb instead of abab, and the final stanza also has aabb. Thus the two opening stanzas, like the two closing ones, form a little pattern of their own, which softly separates them from their neighbours. To show how exactly the two patterns correspond to each other, I add, after the first, the three stops that were printed in the text published in *Littérature* in 1919, and which have been retained after the second pattern in the definitive text:

- 1 Douces colonnes, aux
Chapeaux garnis de jour,
Ornés de vrais oiseaux
Qui marchent sur le tour,
Douce colonnes, ô
L'orchestre de fuseaux!
Chacun immole son
Silence à l'unisson . . .

- 2 Sous nos mêmes amours
Plus lourdes que le monde
Nous traversons les jours
Comme une pierre l'onde!
Nous marchons dans le temps
Et nos corps éclatants
Ont des pas ineffables
Qui marquent dans les fables . . .

This mathematical basis of the poem is justified in stanzas 12-13, where the columns, 'Filles des nombres d'or', are

fières des finesses
Qui naissent par les nombres!

Moreover, we find in the *Cantique*, as in *Eupalinos*, a close relationship between music and architecture, and both these arts have a mathematical basis.

The introduction effects a smooth transition from light (visible beauty) to music. The first stanza is an enumeration of graceful forms on which the sunlight plays; then, in the first two lines of stanza 2, visibility is transformed into potential music, the shafts of the columns suggesting organ-pipes; and in lines 3-4 of this stanza we find the silent music of architecture, the sweet harmony of the columns, each one merging its eloquent silence with the beauty of the whole colonnade. And this music of light is more explicitly defined in stanzas 4-5:

Nous chantons à la fois
Que nous portons les cieux!
O seule et sage voix
Qui chantes pour les yeux!
Vois quels hymnes candides!
Quelle sonorité
Nos éléments limpides
Tirent de la clarté!

The introduction has a further purpose. The feminine quality of the columns is emphasised, in an intimate, human fashion, by the comparison of the sunlit capitals to women's hats trimmed with birds—only, here on the columns, the birds are real, and they move, thus suggesting the vibrant harmony of the colonnade. This homely feminine touch prepares us for the image in stanza 10, where the columns, in their demure and orderly ranks, with the band of the capital running across their summit, evoke the idea of a company of nuns, whose foreheads are covered by the stiff, white band of their head-dress:

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Pieusement pareilles,
Le nez sous le bandeau . . .

Just as the imagery in the introduction is transformed in stanza 10, so too the whole poem is filled with carefully planned harmonies and correspondences. Thus in stanza 6 the columns, in the native purity of their marble, are 'froides et dorées'; and the same contrast between cold and warmth recurs in stanza 12: 'Chair mate et belles ombres', and in stanza 15: 'Mi-brûlantes, mi-fraîches'.

There is a more subtle correspondence between stanzas 7 and 16. In the former, the columns are hewn from their marble bed in the quarry, that is to say, in *space*:

De nos lits de cristal
Nous fûmes éveillées,
Des griffes de métal
Nous ont appareillées.

And in stanza 16 they are bedded anew, no longer in space, but in time, for their memory reaches back into the centuries and the long history of vanished peoples:

Et les siècles par dix,
Et les peuples passés,
C'est un profond jadis,
Jadis jamais assez!

This translation from space to time is most important; for though the columns are vibrant with silent music, they cannot move while they are anchored in space; but once they are housed in time, movement becomes possible, and so Valéry can introduce his marvellous closing stanza: 'Nous marchons dans le temps', etc.

Although Valéry, in 1919, in a *Note et Digression* (see *Oeuvres Complètes*, Pléiade, ed. by Jean Hytier, Vol. I, p. 1199), made some strictures on his early (1894) essay, *Introduction à la Méthode de Léonard de Vinci*, the *Cantique des Colonnes*, which was also published in 1919, shows how faithful he had really remained to the ideas in that precocious monograph: the most important of these ideas, perhaps, being that a true observer, such as Leonardo, actually sees things entire, whereas others merely interpret them in terms of social and intellectual experience. To take a simple illustration: when a young child with a pencil puts two eyes in a profile, what it does is not based on direct observation, but is merely a representation of what a face *ought* to be: a surface with two eyes.

We could go so far as to say that the *Cantique* is to a consider-

able extent a poetic exemplification of the ideas in the monograph; the young theorist of 1894 lives on in the mature poet of 1919.

Thus, in the Leonardo essay Valéry writes (O.C. p. 1189. The italics are mine):

C'est à travers le monument, ou plutôt parmi ses échafaudages imaginaires faits pour accorder ses conditions entre elles, son appropriation avec sa stabilité, *ses proportions avec sa situation, sa forme avec sa matière* . . . que nous recomposons le mieux la clarté d'une intelligence léonardienne.

And we have seen how, in the final stanzas of the *Cantique*, the poet solves the problem of the accord between a monument's 'proportions' and its 'situation': the columns are immovable, and yet music is movement, and the columns sing. This problem is solved, first by giving the columns a musical appearance ('l'orchestre de fuseaux'); then by letting the leaves whirl about them in the wind—the leaves and the centuries—so that they are given an appearance of movement:

Nous primes pour danseurs
Brises et feuilles sèches,
Et les siècles par dix.
Et les peuples passés . . . ,

and finally by lifting them into time, which is entirely movement.

As for the accord between form and matter, that, precisely, explains the interpolation of stanzas 6 and 7, where the poet deliberately reminds us that these gracious forms have been scientifically extracted from a congruent material by the 'mathematical genius of man':

Si froides et dorées
Nous fûmes de nos lits
Par le ciseau tirées,
Pour devenir ces lys!

Stanza 9 is still closer to the Leonardo essay:

Servantes sans genoux,
Sourires sans figures,
La belle devant nous
Se sent les jambes pures.

Those 'sourires sans figures' are patently Leonardian. In the essay, Valéry had written that the true observer 'regarde comme un être total un groupe de fleurs ou d'hommes, une tache de clarté sur un mur' (O.C. pp. 1168-9). Later, he tells us that this true observer 'sait de quoi se fait un sourire: il peut le mettre sur la face d'une

maison' (O.C. p. 1175). And later still he warns us against the danger of burying this real smile, which is a play of light and not a piece of physiology, beneath a mass of verbiage and interpretation, so that the smile of La Gioconda becomes 'troublant' etc. (O.C. p. 1187). A smile, then, can belong to a building, or to a column; it needs no face.

This also explains, I think, the curious remark that 'La belle . . . se sent les jambes pures'. A beautiful woman, seeing the pure beauty of the columns, is lifted above the concept of her own beauty as something merely physiological, sensual; it is entire, absolute, not 'troublant', as the smile of La Gioconda is too readily supposed to be.

There is no need to stress the Leonardian character of stanzas 12 and 13:

Nos antiques jeunesses,
Chair mate et belles ombres,
Sont fières des finesses
Qui naissent par les nombres!

Filles des nombres d'or,
Fortes des lois du ciel,
Sur nous tombe et s'endort
Un dieu couleur de miel,

for the poem is to a large extent, as we have seen, a piece of pure mathematics. Let it suffice to say that the essay contains the germ of these two stanzas, in the well known passage where Valéry analyses the structure of Leonardo's 'Last Supper', in which the image of Christ is literally a 'fille des nombres d'or', a figure set in its place according to the laws of pure geometry:

Au fond de la Cène, il y a trois fenêtres. Celle du milieu, qui s'ouvre derrière Jésus, est distinguée des autres par une corniche en arc de cercle. Si l'on prolonge cette courbe, on obtient une circonférence dont le centre est sur le Christ. Toutes les grandes lignes de la fresque aboutissent à ce point; la symétrie de l'ensemble est relative à ce centre et à la longue table d'agape. (O.C. p. 1187.)

The introduction of time into the last three stanzas, in order to make movement possible, is also reminiscent of the Leonardo essay, where Valéry mentions time as a possible factor (to give movement) in geometry: 'Les géomètres pourront introduire le temps, la vitesse, dans l'étude des formes . . . et les langages feront qu'une jetée *s'allonge*, qu'une montagne *s'élève*, qu'une statue *se dresse* . . .

Tout se meut de degré en degré'. (O.C. pp. 1169-70. The italics are Valéry's).

Further, there is a phrase in the penultimate stanza which could appear banal if we did not relate it to some of the ideas expressed in the early essay:

Nous traversons les jours
Comme une pierre l'onde!

'Comme une pierre l'onde' seems, on a superficial view, to be a cliché, and the use of 'comme' would appear to be a sin against the spirit of Mallarmean Symbolism, for it makes the phrase a mere simile. But the whole passage is transformed if we consider these remarks in the essay: 'Il (i.e. the true observer, Leonardo) vivifie. L'eau, autour du nageur, il la colle en écharpes, en langes moulant les efforts des muscles' (O.C. p. 1177). Apply this to a stone thrown into the water, and we have a wealth of movement that the superficial observer does not suspect. Round it are innumerable vibrations, a network of inchoative currents, little shimmerings of displaced water, clinging to the stone and yet dispersed by it, forming a tenuous fringe of movement about it as it passes on. And that is what happens to the columns as they pass through the centuries. They emit shimmerings of light and of time; they have about them a fringe of vanishing days, currents of history, a play of the winds on their surface, a stirring of leaves, a movement of peoples, while they themselves move on through the ages.

Valéry has said all that in the preceding stanzas (15, 16), and this line superbly sums up what he has said. Moreover, the image of a stone is justified, if not even made inevitable, by the first two lines of the stanza in question:

Sous nos mêmes amours
Plus lourdes que le monde,

for on the columns lies the weight of uncounted centuries of sunlight. And this, again, is bound up with their singing quality: they sing because the weight of the sunlight lies lovingly upon them:

Nous chantons à la fois
Que nous portons les cieux!
(Stanza 4).

A curious feature of the *Cantique* is the distribution of masculine and feminine rhymes. In 7 stanzas out of 18 Valéry defies tradition by disregarding the alternation of masculine and feminine, using masculine rhymes only; namely, in stanzas 1, 2, 4, 11, 13, 14, 16. This could of course mean that he is not concerned

with metrical conventions; but it is hard to imagine that a man who wrote and thought so much about poetry would break an elementary rule *unconsciously*.

Could it not be that the 'masculine' stanzas are put in to remind us of the columns' enduring strength? They sing, they shimmer, they are vestals of the light, they dance with the leaves and the breezes; but they are strong enough to pass through the years and the centuries as a stone passes through water; strong enough to uphold 'un temple sur les yeux'; strong enough to do without the gods and yet attain divinity; they are light in the perfection of their grace, and are yet 'plus lourdes que le monde'.

The importance of the role played by these purely masculine stanzas is brought out by stanzas 12 and 13 (already quoted). Stanza 12 contains nothing but feminine rhymes, because the 'finesses' of the columns' structure is stressed. But, immediately, their inner strength is revealed, in stanza 13, both by the sense ('fortes des lois du ciel') and by the exclusively masculine rhymes. This strength is similarly maintained in stanza 14; and so, sure of their power, the columns are ready to move, to dance, to traverse time in the remaining four stanzas.

There is something very human in this mixture of finesse and power that leads us to expect a symbolic human meaning in the poem. In support of this supposition we can recall *Au platane*, where the tree, rooted in the earth and aspiring to the sunlight of the cosmos, obviously symbolises man; and *Ebauche d'un Serpent*, in which the Tree is human consciousness. And in the *Cantique* I believe that we have not merely the presentation of a Greek colonnade, but a picture of Greek culture, with its grace and its strength and its capacity to survive the passing of the centuries: it rules us still.

It gave us mathematics; and the *Cantique* has a mathematical basis. It led us towards the laws of light; and the *Cantique* is itself a song of light. It bequeathed to us the 'esprit de géométrie' along with the 'esprit de finesse'; and both determine the inner form of the poem. And like the columns, Greek culture has danced with the winds of many ages, persisted beyond the fall of many 'peuples passés', built up a 'profond jadis' that is a 'jadis jamais assez'; for even now, as the new centuries accumulate, and Greece grows older and older, its spirit yet remains young—a truth that Valéry has packed into one line of the *Cantique*: 'Nos antiques jeunesses'.

HARTMANN AND GOTTFRIED: MASTER AND PUPIL?

J. A. ASHER

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IN the histories of literature it has become traditional to refer to Gottfried von Strassburg as a pupil of Hartmann von Aue.

The first serious analysis of the relation between the two poets was that by Max Heidingsfeld, entitled simply *Gottfried von Strassburg als Schüler Hartmanns von Aue*.¹ Since Heidingsfeld, Gottfried's dependence as a pupil on Hartmann as his teacher—above all in the field of style—has come to be accepted by most critics. To give but a few illustrations: Wolfgang Golther regards Gottfried as both pupil and imitator of Hartmann, and remarks that 'als Schüler und Nachahmer Hartmanns ist Gottfried leicht zu erweisen'.² Gustav Ehrismann comments: 'sein (Gottfrieds) künstlerisches Formideal geht in der Richtung von Hartmanns späteren Dichtungen, besonders dem Iwein'.³ Hermann Schneider observes: 'Gottfried geht den Weg zu Ende, den Hartmann vorangeschritten war . . . Höchste Klarheit und Durchsichtigkeit des Stiles war, das wissen wir schon, bei Hartmann zu erlernen; seine *kristallinen wortel'n* erfahren Lob und Nacheiferung'.⁴ August Closs states that Gottfried's 'style is a direct development of that of Hartmann von Aue'.⁵ Edwin Zeydel describes Hartmann as 'Gottfried's great master'.⁶ Friedrich Ranke, the most eminent figure in the field of Gottfried scholarship, is a good deal less sweeping in his judgment, though he still concedes to Hartmann first place among Gottfried's several teachers. He remarks, for example: 'Zugleich gießt Gottfried über sein Werk den Glanz und Schmelz seiner an Hartmann und den Minnesängern, an Franzosen und Lateinern geschulten, virtuosen Sprachkunst'.⁷ Frederik Mosselman comments: 'Als selbständiges Formgenie ist Gottfried mehr als nur Schüler Hartmanns, dem er in manchen Dingen verpflichtet ist; in der bei Hartmann anfangenden formalen Entwicklung bildet er den Höhepunkt und den Endpunkt zugleich'.⁸ Mosselman does not however state his grounds for arriving at this opinion.

There are a number of reasons why Gottfried has come to be regarded as Hartmann's pupil. The first is to be found in Gottfried's literary excursus, *Tristan und Isold*, ll. 4621-4820. Here the poet, faced with the obligation to describe Tristan's investiture, tells his readers or, more accurately, his listeners, that even if he

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had at his command twelve times the ability he possesses, he could not speak as well as others have done before. He then digresses to analyze the poetry of six of his predecessors and contemporaries, Hartmann von Aue, Wolfram von Eschenbach, Bligger von Steinach, Heinrich von Veldeke, Reinmar von Hagenau and Walther von der Vogelweide. Gottfried deals with Hartmann first, praises his poetry and does not grudge him *sîn schapel und sîn lôrzwî*:

Hartman der Ouwaere
âhî, wie der diu maere
beid' ûzen unde innen
mit worten und mit sinnen
durchverwet und durchzieret!
wie er mit rede figieret
der âventiure meine!
wie lûter und wie reine
sîniu cristallînen wortelîn
beidiu sint und iemer mûezen sîn!
si koment den man mit siten an,
si tuont sich nâhen zuo dem man
und liebert rehtem muote.
swer guote rede ze guote
und ouch ze rehte kan verstân,
der muoz dem Ouwaere lân
sîn schapel und sîn lôrzwî.

—*Tristan und Isold*, 4621-4637

The seeming admiration shown by Gottfried for Hartmann in this passage is only one reason why the former has been described as Hartmann's pupil. Like his 'master', Gottfried was a brilliant stylist, both men were *homines literati*, and they thus represent the opposite pole from the unpolished and self-educated Wolfram. Ehrismann also sees⁹ some small similarities of content between Hartmann's poetry and that of his 'pupil'. In point of time, too, it would be reasonable to assume that Gottfried might well have modelled his poetry on that of Hartmann. The latter's works were probably produced over the years 1190 to about 1202, and *Tristan und Isold* was probably written about 1209. And from comments in Gottfried's poem, it can be deduced that the two poets knew each other.

The assumption of a master-pupil relationship will be seen, however, when closely examined, to be based on slender evidence and on misunderstanding. Of the last two arguments mentioned above, the years of composition prove least of all. If there is no real internal evidence in Gottfried's poem to support the 'relation-

ship', the dates have no relevance. Ehrismann's argument, likewise, proves little. For example, the description of Riwalin in *Tristan und Isold*, ll. 245 ff., referred to by Ehrismann, is in some points rather more reminiscent of Heinrich von Veldeke's *Eneide*, ll. 12613 ff. than it is of Hartmann's *der arme Heinrich*, ll. 50 ff. The only strong arguments supporting the assumption that Hartmann was Gottfried's 'master' are, firstly, the 'similarity' of their style and, secondly, the latter's 'praise' of Hartmann in the excursus. It will be seen that, for various reasons, Gottfried's praise is more apparent than real. His poetic style is, likewise, so fundamentally different from Hartmann's that the master-pupil relationship is, in my view, unacceptable.

The most obvious and consistent feature of Hartmann's style is its simplicity. It is—by comparison with that of most other Classical Middle High German poets—largely devoid of ornament. The poet employs, with one exception about to be discussed, only the most conventional imagery. He uses predominantly short, uncomplicated words, whose meaning is immediately plain. This is what Gottfried had in mind when he commented, possibly with some sarcasm:

wie lûter und wie reine
sîniu cristallînen wortelîn
beidiu sint und iemer müezen sîn!

Rudolf von Ems, who genuinely admired Hartmann, seizes upon the same feature and describes the latter's poetry as 'sleht, süez unde guot' (*Alexander*, 3123). Ehrismann refers to Hartmann's language as 'oratio mediocris, moderata, temperata'.¹⁰

The second characteristic of Hartmann's style is his use of antithesis. Antithesis is, of course, a very common figure of speech in Middle High German poetry. But Hartmann's antitheses are, for a number of reasons, fundamentally different from those of his fellow-poets. For all his predecessors and contemporaries, antithesis was simply one figure of speech among many—one of a dozen ways in which these poets deviated from the plain and ordinary use of words with a view to gaining a special effect. Hartmann, on the other hand, uses antithesis extensively and avoids¹¹ other figures of speech. This is particularly true of his mature poetry, i.e. *Gregorius*, *der arme Heinrich* and *Iwein*. The style of his earlier poems, i.e. miscellaneous short songs, together with the *Erstes Büchlein* and *Êrec*, is more conventional, but even in these works figures other than antithesis are uncommon. In the mature works their use is exceptional.

Here is not the place to analyze in detail the structure of Hart-

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mann's antitheses. Two very simple, yet typical examples are the following:

einen dürftigen ûf der erde,	a
ze gote in hôhem werde,	b
den liuten widerzaeme,	a
ze himele vil genaeme.	b

—*Gregorius*, 3419-3422

ein swinde vinster donerslac	a
zebrach im sînen mitten tac,	b
ein trûebez wolken unde dic	a
bedahte im sîner sunnen blic.	b

—*der arme Heinrich*, 153-156

Antitheses of this type are extremely common in Hartmann's mature poetry, and are found usually in passages of special emotional intensity. They normally follow the same pattern: a b a b. They can be described as examples of antithetical parallelism, in so far as the antitheses are built up of words, phrases or clauses which are grammatically parallel to each other. Antitheses of this kind are however only part of the antithetical picture presented by Hartmann's mature poetry.

The poet sets not only contrasting words and simple ideas against each other, but also whole speeches, scenes and situations. A typical example is the passage where Hartmann describes Iwein's life of debasement in the forest, and contrasts it with the time when his hero was a model of knightly virtues:

er brach sîn site und sîne zuht
und zarte abe sîn gewant,
daz er wart blôz sam ein hant.
sus lief er über gevilde
nacket nâch der wilde.

dô diu juncvrouwe gereit,
dô was dem kûnege starke leit
hern îweines swaere,
und vrâgte wâ er waere
(Er wold in getroestet hân)
unde bat nâch ime gân.
und als in nieman envant,
nû was daz vil unbewant
swaz man ime dâ gerief,
wander gegen walde lief.
er was ein degen bewaeret

und ein helt unervaeret:
 swie manhaft er doch waere
 und swie unwandelbaere
 an lîbe unde an sinne,
 doch meistert vrou Minne
 daz im ein krankez wîp
 verkêrte sinne unde lîp.
 der ie ein rehter adamas
 rîterlîcher tugende was,
 der lief nû harte balde
 ein tôre in dem walde.

Iwein, 3234-3260

A similar contrast is found in the portrayal of the martyrdom of Gregory, *Gregorius*, ll. 3371 ff. These are only two of a host of similar scenes.

Hartmann took the story of *Êrec* and *Iwein* from Chrétien de Troyes. Inevitably, one of the most pronounced differences between Hartmann and the Old French poet is found in Hartmann's extensive use of antithesis and contrast, both in style and situation. To give only one example: before the battle between *Êrec* and *Îdêrs*, Hartmann has inserted a passage (ll. 728 ff.), not found in the Old French original, in which the magnificent armour of *Îdêrs* is contrasted, at some length, with *Êrec's* paltry equipment.

But Hartmann's use of antithesis goes beyond stylistic antitheses on the one hand, and contrasting scenes and situations on the other. Hugo Kuhn, in his article entitled *Êrec*,¹² has shown, *inter alia*, how the structure of that poem is based upon forms of balance and contrast. This feature is also apparent in *Gregorius*, *der arme Heinrich* and *Iwein*. To give one or two obvious examples from *der arme Heinrich*: this poem contains two visits to Salerno; the first is roughly the same distance from the beginning of the poem as the second visit is from the end. The details of the second journey balance, antithetically, the details of the first. There are two references to Job, the first 128-145 lines from the beginning, the second 156 lines from the end. These two passages are mutually antithetical, the first reference being to Heinrich's punishment, and the second to his reward. They are two lengthy passages (ll. 473 ff.), where the maiden inadvertently awakens her parents by her agitation during the night. But this is no mere repetition on the poet's part: the two passages, in their cause, situation and outcome, form an antithetical balance. These are only a few examples in the structure of the poem: a detailed examination¹³ of *der arme Heinrich* shows it to be largely con-

structed of pairs of mutually antithetical or balanced scenes and situations.

Antithesis and balance not only permeate the style and structure of Hartmann's poetry. *They are, in addition, an artistic reflection of his Weltanschauung.*

Early Middle High German poetry is above all clerical poetry, through which echoes constantly the theme of *memento mori*, *vanitas vanitatum vanitas*. Classical Middle High German poetry, on the other hand, (as has been noted, for example, by Friedrich Ranke in his *Gott Welt und Humanität*¹⁴) hinges on a more humane type of dualism. The courtly Middle High German poets, in particular Hartmann, Gottfried, Wolfram and Walther von der Vogelweide, seek some means of reconciling *Gott* with *Welt*, and each, in his poetry, approaches the problem in his own particular way.

Hartmann's attitude is relatively straightforward. In *der arme Heinrich*, for example, the hero is a model knight, i.e. he has every quality implicit in the term *hövescheit*: he is well-born, rich, loyal to his friends and relatives, generous to the weak, and so forth. But he is exclusively worldly. In his excessive devotion to the World, he forgets that God is the giver of all things. Hence he is smitten with leprosy as a punishment. The maiden, on the other hand, errs in the opposite direction. She goes too far in her devotion to God, and in her consequent rejection of the World, which she regards as a reeking dung-heap (l. 730). As a punishment by God for her one-sided devotion to Him, she is not allowed to die. The plot of the poem arises, basically at least, from the *Gott-Welt* dualism. At the end, the two opposing view-points, that of the maiden and that of Heinrich, are reconciled.

The dichotomy of the universe, the rival claims of God and the World, constitute, in large measure, the central problem in all Hartmann's mature poetry. *This dualism is reflected in his stylistic and structural antitheses.*

Hartmann's poems had a deep influence on subsequent Middle High German literature. His poet-pupils recognized that simplicity of language, and the use of antithesis, were basic elements in their master's style. Rudolf von Ems, one of Hartmann's most eminent pupils, writes in what Friedrich Ranke describes as 'ein an Hartmann geschulter, schlichter Stil'.¹⁵ Like Rudolf, Konrad Fleck, Ulrich von Zatzikhoven, Wirnt von Grafenberg, der Stricker and others imitated, in large parts of their own works, Hartmann's *oratio mediocris* and antitheses.¹⁶

But what of Gottfried? Hermann Schneider once described him quite simply as 'der Dichter der Schönheit und der Minne'.¹⁷ This

description of Gottfried's genius is as brief as it is appropriate. And yet at the same time it contradicts, by implication at least, Schneider's own view that Gottfried emulated Hartmann's simplicity of style.

Gottfried's conception of poetic beauty is in fact the opposite of Hartmann's. Gottfried's style is consistently ornate: *geblünte Sprache* par excellence. The poet employs, with extraordinary skill and originality, every conceivable figure of speech, and in particular repetitions, puns, circumlocutions and alliterations. These figures are used with extravagant abundance throughout his epic, and give it a colour and individuality which has no parallel in Middle High German literature, even in the poetry of Gottfried's own imitators. The following well-known passage from the prologue of *Tristan und Isolt* is a typical example of Gottfried's virtuosity:

der edele senedaere
 der minnet senediu maere.
 von diu swer seneder maere ger,
 dern var niht verrer danne her;
 ich wil in wol bemaeren
 von edelen senedaeren,
 die reiner sene wol tâten schîn:
 ein senedaer' unde ein senedaerîn,
 ein man ein wîp, ein wîp ein man,
 Tristan Isolt, Isolt Tristan.

—*Tristan und Isolt*, 121-130

Hartmann's simplicity is so conspicuously absent from Gottfried's poem that the reader is tempted, on reflection, to wonder why Gottfried had any praise at all, in his excursus, for Hartmann's *kristallinen wortelîn*. One explanation is that Gottfried was entirely capable of admiring the simplicity of Hartmann's style, without wishing in any way to emulate it. But a rather more likely explanation is that his apparent praise of Hartmann did not arise from any special admiration for the latter as a poet: it may well be merely a pretext for Gottfried's assault on Wolfram which follows. By stressing Hartmann's clarity and readability, Gottfried is able to make all the more effective his attack on Wolfram's difficult manner of writing. Gottfried certainly gives much warmer praise to the language of the mysterious Bliigger von Steinach than he gives to Hartmann's style. From Gottfried's comments there is reason to believe that Bliigger von Steinach's works (no longer extant) resembled Gottfried's in their ornateness:

Noch ist der verwaere mêt:
von Steinahe Blikêr,
diu sînen wort sint lussam.
si worhten vrouwen an der ram
von golde und ouch von sîden,
man möhte s' undersnîden
mit criecheschen borten.
er hât den wunsch von Worten:
sînen sin den reinen
ich waene daz in feinen
ze wundere haben gespunnen
und haben in in ir brunnen
geliutert unde gereinet:
er ist bînamen gefeinet.
sîn zunge, diu die harpfen treit,
diu hat zwô volle saelekeit:
daz sint diu wort, daz ist der sin:
diu zwei diu harpfent under in
ir maere in vremedem prîse.
der selbe wortwîse,
nemt war, wie der hier under
an dem Umbehangen wunder
mit spaecher rede entwirfet;
wie er diu mezzet wirfet
mit behendeclîchen rîmen!
wie kan er rîme lîmen,
als ob si dâ gewachsen sîn!
ez ist noch der geloube mîn,
daz er buoch unde buochstabe
vür vedern an gebunden habe;
wan wellet ir sîn nemen war,
sîniu wort diu sweiment also der ar.

Tristan und Isolde, 4691-4722

A comparison of Gottfried's comments on Hartmann (ll. 4621-4637) with those on Wolfram (ll. 4638-4690) and Bligger (ll. 4691-4722) shows that Gottfried, in each passage, reproduces, in some measure, the style of the poet he is discussing. The passage devoted to Hartmann is considerably less ornate than is customary with Gottfried. In discussing Wolfram's poetry, Gottfried parodies Wolfram's turgidity, and includes some clumsy puns (e.g. *wilden-aere*, l. 4666). The description of Bligger's poetry, on the other hand, is a passage of exquisite verbal beauty, packed with Gottfriedian imagery and colour. As such, it is the sincerest possible

tribute Gottfried could make to a fellow-poet. His praise of Hartmann is, by comparison, lukewarm.

There are in fact only five lines, i.e. 4633-4637, in Gottfried's reference to Hartmann (ll. 4621-4637 quoted earlier in this article) which contain *unambiguous praise* of Gottfried's 'master'. Lines 4621-4627 appear to be favourable to Hartmann, but none of the words used by Gottfried (*durchverwet*, *durchzieret*, *figieret*,¹⁸ etc.) is *necessarily* eulogistic. Even the famous reference (in ll. 4628-4630) to the clarity and purity of Hartmann's 'little crystal words' is far from being an obvious compliment, and could conceivably be an example of the poet's subtle sarcasm. The same applies to the 'dog' image which follows in ll. 4631-4632. The succeeding five lines of praise, including Gottfried's tolerance of Hartmann's *schapel* and *lôrzwi*, are admittedly unambiguous, but they are half-hearted. Whereas Bligger's language is given 32 lines of extreme praise (including such terms as *lussam*, *wunsch von worten*, *wunderere*, *zwô volle saelekeit*, *wortwîse*, *wunder mit spaehher rede*, etc.), the strongest word that Gottfried can find for Hartmann's language is *guot*.

If Gottfried's repetitions, puns, circumlocutions and alliterations are largely absent from Hartmann's mature poetry, there is one figure, at least, which appears to be common to both poets: antithesis. But Gottfried's antitheses serve only to highlight the difference between his style and that of Hartmann. Typical of Gottfried are the following:

Ir leben ir tât sint unser brôt.	a + b = c
sus lebet ir leben, sus lebet ir tât.	a a a b
sus leben sie noch und sint doch tât	a b
und ist ir tât der lebenden brôt.	b = ac

—*Tristan und Isold*, 237-240

ein ander werlt die meine ich,	
diu samet in eime herzen treit	in eime herzen
ir süeze sâr, ir liebez leit,	a b a b
ir herzeliep, ir senede nôt,	a a b b
ir liebez leben, ir leiden tât,	a a b b
ir lieben tât, ir leidez leben:	a b b a

—*Tristan und Isold*, 58-63

A comparison between the antitheses of the two poets reveals a major difference between them. Unlike those of Hartmann, Gottfried's antitheses nearly always begin, or end, in some form of synthesis, of identity, between the two contrasted ideas or words.

Such antitheses are therefore really not true antitheses at all, in that they are based not on diction, but on oneness.

As with Hartmann, this is a reflection, in his use of language, of the poet's conception of the world. Gottfried was not preoccupied, as Hartmann was, with the dualism of the universe. *Gott* and *Welt* do not appear, in Gottfried's poem, as opposing forces: they are entirely compatible. Indeed, there is much evidence that he considered them identical. To *diu gottinne Minne* the poet appears often to ascribe those functions which Christians would ascribe to God.¹⁹ The love grotto, for example (where Tristan and Isolde live after their banishment by King Mark) is fashioned architecturally like a mediaeval church. To quote from one of Friedrich Ranke's many works on this subject:

'Hier offenbart sich uns Gottfrieds Diesseits- und Schönheitskult, sein Preis der Minne als eine bis in die Sphären einer nicht mehr christlichen Andacht emporgesteigerte Verherrlichung der Liebe, als eine 'Liebesreligion' von erstaunlicher Kühnheit . . . Gottfried hat seinen Liebesroman als eine Art von Antilegende den christlichen Heiligenviten nachgestaltet: seine Liebenden sind ihm selbst Heilige und Märtyrer, die vollkommenen Diener der von ihnen in der Grotte gefeierten *gottinne Minne*. Gottfried also ein ekstatischer Träumer des Traums von einer rein diesseitigen Harmonie, in der ganzen mittelhochdeutschen Dichtung wohl einzig in seiner Art.'²⁰

Unlike the devout Hartmann, Gottfried does not regard God, on the one hand, and the World, on the other, as conflicting forces; he considers that they exist in *unity*. Gottfried's use of words is a consistent reflection of his *Weltanschauung*. This being so, true antitheses are, in general, absent from his poetry.

Antithesis (or the lack of it) is however only one of the basic differences between Hartmann and Gottfried. This article has attempted also to show how Gottfried's ornate language stands at the opposite pole to Hartmann's classical simplicity. There are, in addition, other less fundamental, but still important differences between the styles of the two poets, including aspects of their basic vocabulary and metre. A study of these matters would reinforce the conclusions drawn in this article.

Gottfried, therefore, was never in any real sense of the term a pupil of Hartmann. In examining the alleged relation between them, this article has at the same time, I hope, thrown some light on the genius of both poets.

¹ Max Heidingsfeld, *Gottfried von Strassburg als Schüler Hartmanns von Aue*, Rostock, 1886.

² Wolfgang Golther, *Die deutsche Dichtung im Mittelalter*, Stuttgart, 1922, p. 201.

³ Gustav Ehrismann, *Geschichte der deutschen Literatur bis zum Ausgang des Mittelalters*, München, 1927, Zweiter Teil, Zweiter Abschnitt, Erste Hälfte, p. 323.

⁴ Hermann Schneider, *Heldendichtung Geistlichendichtung Ritterdichtung*, Heidelberg, 1943, pp. 313, 317.

⁵ August Closs, *Tristan und Isolde*, Oxford, 1944, p. lvii.

⁶ Edwin Zeydel, *The Tristan and Isolde of Gottfried von Strassburg*, Princeton, 1948, p. 4.

⁷ Friedrich Ranke, *Die höfisch-ritterliche Dichtung* in Bruno Boesch, *Deutsche Literaturgeschichte in Grundzügen*, Bern, 1946, p. 50.

⁸ Frederik Mosselman, *Der Wortschatz Gottfrieds von Strassburg*, Amsterdam, 1953, p. I.

⁹ Gustav Ehrismann, *op. cit.*, p. 323.

¹⁰ Gustav Ehrismann, *Studien über Rudolf von Ems*, Heidelberg, 1919, p.33.

¹¹ When Hartmann does use another figure, he does so usually (though admittedly not always) as a strengthening device within an antithesis, e.g. the use of some puns in *Iwein*, and of anaphora in *der arme Heinrich*, II, 709-712, 765-766, etc.

¹² Hugo Kuhn, *Erec*, in *Festschrift für Paul Kluckhohn und Hermann Schneider*, Tübingen, 1948, pp. 122-147.

¹³ This is the subject of a research project at present being worked on in Auckland.

¹⁴ Friedrich Ranke, *Gott Welt und Humanität*, Basel, 1952.

¹⁵ Friedrich Ranke, *Die höfisch-ritterliche Dichtung* in *op. cit.*, p. 61.

¹⁶ For the influence of Hartmann on Rudolf, see John Asher, *Rudolf von Ems in seinem Verhältnis zu Hartmann von Aue*, Basel, 1948.

¹⁷ Hermann Schneider, *op. cit.*, p. 313.

¹⁸ By his rather free translation of *figieret* as 'eloquently establishes' and of *liebent* as 'captivate' A. T. Hatto (*Tristan*, Penguin Books, 1960) has made Gottfried's comments on Hartmann rather more enthusiastic than the original.

¹⁹ Hatto is possibly right in maintaining that Gottfried is not actually 'preaching a new religion' (p. 20). But it is a different matter to suggest that the poet was 'correct in religious matters' (p. 19). In the space of a brief introduction, Hatto has no opportunity of substantiating his arguments by detailed reference to the text, and even he admits there are some passages which 'leave us wondering'.

²⁰ Friedrich Ranke, *Gott Welt und Humanität*, Basel, 1952, pp. 35, 38.

THE NOVELS OF PAUL GADENNE

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PAUL GADENNE'S work has suffered, it seems, a total eclipse, quite undeserved. Since his death on May 1st, 1956, apart from items like a brief *notice nécrologique* in the *Figaro littéraire*, a sparing paragraph or two by 'M. A.' (Marcel Arland), in the *N.N.R.F.* (juin 1956, p. 1118), followed by a short *inédit*, only Albert Béguin (in *Esprit*, juin 1956, no. 239 and nov. 1956, no. 244) and Bernard Dort (in *Cahiers du Sud*, 1956, no. 336) can be said to have paid adequate tribute, and offered something more than formal regret, to this man. Yet no less a judge than Henri Peyre (in *The Contemporary French Novel*) had described him as 'one of the least superficial' of modern novelists, 'one of the most successful in evoking inner life', and commended his works as 'the few truly deep novels of our age' (p. 316). Béguin, indeed, in a slashing attack on the 'commercialisation de la littérature', on 'la très petite histoire de la très petite Minou Drouet' and on 'les petits camarades des lettres' who 's'exhortent au cynisme et s'épaulent sans pudeur' (loc. cit.), championed with passionate sincerity a man whom he viewed personally as 'un romancier comme on en compte un ou deux dans une génération'. But Béguin's own death not so long afterwards, and the withdrawal of Madame Gadenne to the peace of the cloister, have left a growing reputation unhonoured.

Other reputations, over the span of his literary activity (1941-56), have waxed and waned. To one who views such things from far outside Europe, in the Antipodes, there is even a melancholy instability in the record of the novel in France since 1939. From the time when Sartre, Camus and Simone de Beauvoir emerged in their strength (not always a disciplined strength) from the Occupation years, the annual *prostitution publicitaire* and a truly Athenian public (in the Pauline sense) have secured temporary (but enormous) triumphs for very varied creations. These have included works of *reportage*, of violent physical adventure *à l'américaine* or sexual adventure (whether homo-, hetero- or merely pseudo-), *à la* Françoise Sagan or Christiane Rochefort, works of quite spurious unreality or superficial 'realism', works that reject implicitly or explicitly the architecture of novel-building, or laboriously ape Faulkner, Kafka, Joyce. The list of *lauréats* and their works in connection with any of the *prix littéraires*, even the four best, makes odd reading a decade or less after the awards, and no amount of journalism can make it otherwise.

The author who elects to be a solitary, and to mature his talent in the threadbare satisfactions of seclusion, may certainly evade the servitudes of a fashionable reputation—receptions, adulation, book-autographing and the various solicitations that wait upon a 'best-seller'. But a man needs a strong head, a strong will, and a rare capacity for silence, to withstand these blandishments. A Giono, by his truculent, rugged strength, a Roger Martin du Gard, by his integrity and broad social sense, may keep society at bay—but society may meet ostracism with ostracism. It was Paul Gadenne's destiny, for reasons of health, to spend his days—twenty weary years of them—in fighting back the tuberculosis which kept death constantly at his elbow. His battle could not therefore be but a lonely battle, nor did he ever have, like Pasternak (another solitary), the reward of tardy recognition. In whatever leisure was left by a teaching career he produced a first novel in 1941, subsequently, after an interval of six years, five more books in nine years—then came the end. Doubtless, like the apostle, he would not have counted himself to have 'attained', or even 'apprehended', but his work reveals deep and moving metaphysical searchings. Whatever its incompleteness, whatever the

Blank misgivings of a creature
Moving about in worlds not realised,

Paul Gadenne's work is instinct with high endeavour, and he had the tenacity and courage to make this his main stress. The cost, in popular favour, was probably considerable. Eroticism, violent action, morose pessimism or cruelty—those infallible contemporary recipes—are conspicuously absent. Instead, there is a questing quality, sometimes anxious, sometimes self-frustrating, and only rarely the consummation of truth or of heart's desire. Between this and 'best-seller' emoluments there is, obviously, a great gulf fixed. The solitary would not have it otherwise.

There are some passages, in Paul Gadenne's shortest novel, *La rue profonde*, which, intended or not, assume almost inevitably an accent of autobiography. 'Personne, dans le petit nombre de ceux qui me lisent, ne soupçonne ce que me coûtent de travail ces minces écrits qui paraissent, de loin en loin, sous un nom encore sans éclat' (p. 11). 'Ils me prennent pour un esprit posé, un peu froid, quelques-uns disent un insensible. C'est que je m'efforce de ne pas trop dramatiser. C'est là ce qui est difficile. C'est difficile, car le drame est latent dans les moindres choses; les moindres spectacles de la rue en sont gras' (pp. 11-12). And the whole book is prefaced by a brief passage from the old Anglo-Saxon poem, *The Seafarer*:

The Novels of Paul Gadenne

He knows not, the man
Who dwells prosperously on the dry land
How care-worn on the ice-cold ocean
I have lived through long winters . . .

This contemplative tone—sometimes detached, sometimes self-committed—runs through most of Gadenne's work: if he is an observer of life, it is with a deep sense of its tragedy, yet without bitterness, and with a profound recognition that he too is yoked to 'la condition humaine', as a 'pilgrim of the absolute'.

A pilgrim has no 'abiding city': the dominant of all Gadenne's evocations is *homelessness*. The alpine sanatorium of *Siloé*, the hotel room of *La rue profonde*, are paralleled by the endlessly changing domiciles of *Le vent noir* and *La plage de Scheveningen*. It is not only that the author, like Sartre, seems to write in cafés: hardly a single setting of his has the historic permanence of a place where man 'belongs', the timeless, brooding quiet of an ancient dwelling as a Bosco or an Estaunié might view it, peopled with familiar presences and jealous of intruders. The Stirl home is a partly tenanted wilderness made vaster by the author's evocative skill, and the 'Avenue', on the fringe of the countryside, leads the wandering foot to the great, skeleton 'Construction' once planned by a dreamer of dreams, or to the dark, empty 'Residence' where once dwelt peace and dignity in days long past. This note of inhuman emptiness, of solitude and abandonment, reinforces the recurring disquiet of the author's own quest. In Gadenne's world man's destiny is lonely unrest, and an unremitting search for meaning and purpose in a world that seems to deny them both. These strenuous philosophies are not uncommon among the physically frail.

Along with this goes a phenomenal *slowness of movement*. This is a natural tempo for a work of reflective melancholy, even anguish—one does not expect a Beethoven last quartet to move like a *divertimento*. The modern reader, in any case, accustomed to following the mental meanderings of a Proust or a Virginia Woolf, or the elephantine developments of the *roman-fleuve*, is not likely to boggle at these quieter thought-processes of a writer whose queries are directed outward as well as inward, and whose style, expertly clear and luminous, never tries the public with effects, say, of crudity, melodrama or shock. The trial, if there is one, is of the reader's patience, particularly in *Le vent noir*, where the frustrated main character goes from vacillation to vacillation in a long odyssey of half-choices till eventual violence closes in. Yet an even longer work, *Siloé*, moving at the desperately slow tempo

of a man's recovery from tuberculosis. brings conviction by reason of a broader canvas, warmer human sympathy, superb landscape interpretation, and a love interest closely linked to the transfigurations of religion and poetry. This is not to say that Gadenne's work is free of 'loose ends' and ill-articulated incident: there is a good deal of 'neutral' episode devoid of real meaning, and time is, as often as not, a rather futile sequence of banal actions and reactions—as in Sartre's *Chemins de la liberté*—whose repetition *does* dissipate interest and prejudice unity. But this sort of thing, since Kafka, is accepted literary currency, and Gadenne seems to know his Kafka. It may well be that to sketch a really inconclusive character demands more eclecticism, more *savoir-faire*, than the traditional 'rounded' blend of good qualities and bad. But once banish 'action' as Conrad or Hemingway or Saint-Exupéry viewed it, and a *rallentando* inevitably follows: the motor 'ticks over', as it were, without being geared to movement. It is a valid literary mode, but one in which 'suspense' achieves a very different connotation, and 'pattern', at times, hardly rises above episodic doodling, with every cigarette, every cup of coffee, laboriously immortalized. The same applies to the dialogue: it can, often does, clothe thought in its natural, 'intrinsic' raiment, or reveal mind coupled to mind in a tense striving for truth: but it can, as readily, slump along from commonplace to commonplace in a realm that hardly transcends small talk, and does not escape tedium. This, as an interpretation of contemporary *ennui* and purposelessness, has, one supposes, about as much justification as anecdotal painting or 'pictorial' music—but it takes one dangerously close to the frontiers of art, especially in writers even more recent than Gadenne. Hardy, George Eliot were reflective writers, but slowness of movement was not achieved at the cost of artistic organization. Not all the minutiae of daily life are worth recording. Yet where the *andante* of Gadenne's manner reflects a quest for permanent values, as in *Siloé* and *L'Avenue* especially, the reader follows his silent struggle with sympathy, interest and real esteem.

For it is a struggle, shot through with Kierkegaard's *Begriff der Angst*: Jacob's night-long wrestling with the angel, our Lord's temptations in the wilderness, are the prototypes of this conflict, when man's every sinew must wrest meaning and value from the void. The 'last enemy' is not death, either. Death there is, in Gadenne's work, but grown familiar through long intercourse; tragic enough, but not for long engaging the writer's attention. The deaths of Irma, in *L'Avenue*, of Ariane, in *Siloé*, are not *dénouements*, but points of departure for advance into further creative striving. Literally creative: Antoine Bourgoïn, the protagonist of

L'Avenue, is a sculptor urgently travailing to achieve perfect form, and the nameless narrator of *La rue profonde* is struggling to equate form and feeling in a short poem of perfect simplicity. It is this intensity which lifts Gadenne's work above the triviality of so much contemporary literature. The man is committed to a lonely, often unrewarded quest, and if the problem of living in a human community, and reconciling warring human urges, later engages his strength, he must first measure himself with his own solitude, and achieve a provisional peace and authority. This makes the real value of *Siloé*, *La rue profonde* and *L'Avenue*: it is in the wilderness that man faces his devils and wins his faith. In the remoteness of an alpine sanatorium, of a roof-top attic in Paris, or of an artist's atelier in a forgotten country town, Gadenne's characters hammer out their principles: though for a time they are, like Carlyle's Teufelsdröckh, 'above it all', 'alone with the stars', they know this to be a temporary hospice, and that from the mount of transfiguration they must come down again to be among men, and shoulder their share of the human burden. Each of these books ends in a defeat which is a victory.

The problems of *human relationships* are a constant preoccupation with Gadenne, nonetheless. Indeed, in a posthumous work 'Un mariage' (extracted from his unpublished novel *Les hauts quartiers*—v. *N.N.R.F.* 1er nov. and 1er déc. 1957), a bleak, stark sort of evocation, set in a milieu of the most derelict poverty, he shows quite a Dostoevskian gift of simplicity and pathos, yet allied to a Frenchman's appalling lucidity in scanning his own sorry stature and his waning bodily strength. This desperate device used by his dying, consumptive hero to rescue an orphan waif from society's sanctions shows a Gadenne who still has a naturalist's eye for physical detail, and the solitary's power of ironical observation (at society's expense)—but his reaction, in the person of Didier, is not that of Malraux's Garine, but that of the Good Samaritan. And the writer's place is with the poor and needy and dispossessed. Similarly, the poet of *La rue profonde* feels himself deeply committed to his fellows:

C'est donc en vain que j'avais cru pouvoir échapper à la pression des spectacles humains, cesser de partager avec les autres le pain grossier de la peine et de la joie quotidiennes . . . Ces hommes, me voici mêlé à leur vie; voici que leurs gestes me prennent soudain par où je puis le moins m'en défendre. (p. 21)

The 'rue profonde' beckons him down from his attic, unarmed except with sympathy, and he is himself the first victim of circumstance. So too with Simon Delambre, the hero of *Siloé*: his

transfiguring experience of joy, followed by grievous loss, finally opens his eyes to his own human responsibilities. The man born blind must not linger by the pool of Siloam that restored his sight, but go back to his own people, and proclaim the good news, that they too may see. The fellowship of a sanatorium is a privileged one. 'Il y a plus de vie (says Pondorge) dans un homme malade que dans toute une ville de gens bien portants . . . La maladie est un poison, mais elle est un poison utile qui fait mourir en nous les sentiments parasites, les mensonges, les faux dieux!' (p. 349).

The common problem is then to inform ordinary life with the insights painfully won in this season of retreat and self-searching.

The point of maximum tension in human living seems for Gadenne to have focussed in the ordinary *relations of men and women*. Five of his six novels address themselves to it. At the one extreme, unbearable strain, incomprehension, groping for common ground; at the other, a world transformed to serenity and strength by perfect communion. It is on the plane of self-torment and frustration, however, that most of Gadenne's men and women move. Its central expression is in *Le vent noir* (1947) where the main character Luc, a creature of exasperating and chronic indecision, over a series of interminable encounters with the girl Marcelle, and living daily with his own tortured, immature ego, can never step across into the domain of self-giving and self-forgetfulness. At least Sartre's Roquentin achieves the 'satisfaction', even if its outcome be 'nausea', of positively transgressing moral law. But Luc, oppressed by his own lack of moral fibre, drifting from one daily defeat to another, a little man of little horizons, finally channels his little energies into his one decisive act of the whole book, the murder of the girl's companion Madame Monge. It is a futile, puny vengeance—the girl's reaction is not one of instinctive respect, but of loathing: he has long since forfeited any claim to respect. And man and woman remain poles apart as before.

La plage de Scheveningen (1952), a novel set in 1944, in the disorders of the last month of the war, is better constructed, and a more satisfying human document. Here the protagonist, Guillaume Arnoult, finds himself living at Paris in an atmosphere of solitude, vengeful spite and instability. His friends have vanished without trace—especially Hersent (Robert Brasillach?), the brilliant scholar who had turned anti-semitic and thrown in his lot with the Germans. Almost instinctively Arnoult's thoughts revert to his former mistress Irène, a laughter-loving, impulsive creature, the very embodiment of spontaneity and freshness. Their love had been timeless and miraculous; with her he always had a sense of being

on the eve of something unexpected and wonderful. But had not his own indecision shipwrecked this precious sense of adventure? Had he ever *lived* by his own conviction that 'il faut édifier sa vie sur des éclairs' (p. 91)? He goes 'in quest of lost time', finds her as alive, as vital as ever. On impulse—a crazy, winter, war-time journey—they set off for Scheveningen, in the Low Countries, in memory of a Ruysdael canvas they had once loved, a wild, lonely beach scene of strength and movement.

It is an impossible attempt to set the clock back. Over the six years of their separation the man has moved on into life and experience (and case-hardening), the woman back (or is it on?) into poetry and freedom and childhood. Their every contact means friction, and propinquity is meaningless: they never once achieve natural frankness. The man senses the woman's superiority—'elle vivait dans la spontanéité, et je ne savais plus ce que c'était, j'avais perdu cette vertu-là avec l'enfance, j'étais devenu l'esclave conscient du temps' (p. 232).

Car dès que l'on se met à compter les jours, alors l'innocence est perdue. Et les 'grands' n'ont rien de plus pressé que de prendre aux enfants leur véritable innocence, qui est d'ignorer le temps. Car dès le jour où l'homme connaît le prix du temps, dès lors sa royauté est perdue (p. 234).

These six years have made him, as he fondly imagines, 'un fanatique de la vérité': he is set upon revealing, to this woman who had left him, an unexplored, unsuspected tract of himself. For her, however, he has remained an egoist, hard, doctrinaire, devoid of real feeling, and basically inhuman. But all this adventure is like Verlaine's *Colloque sentimental*, two ghosts evoking the past. They part, without regret—turn the page with a shrug. But months later, after Irène's marriage, a meeting with her sister brings him the long-desired peace: this young war-widow of integrity and courage, and her smiling familiarity with death, retemper his own exhausted moral energy. And new horizons open for him in the distance ahead. It is an odd book, written so much in the imperfect and pluperfect tense, and broken across by the man's inner monologue, but a strong book too, with none of the brittle quality of much of the production of those years.

L'invitation chez les Stirl (1955), a baffling book, in its apparent purposelessness and lack of forward movement, delves further into the great gulf between man and woman and the inevitable clash of two warring natures. The author features—and it is significant—T. S. Eliot's *Animula* from the *Ariel Poems*, from which he quotes (in his own translation):

Issues from the hand of time the simple soul
Irresolute and selfish, misshapen, lame,
Unable to fare forward or retreat,
Fearing the warm reality, the offered good,
Denying the importunity of the blood,
Shadow of its own shadows, spectre in its own gloom,
Leaving disordered papers in a dusty room.

Into a vast barn of a house in the Basses Pyrénées, a shapeless, inhospitable domain, comes a Paris artist Olivier. His host, an ex-Irish nomad, distant, cordial on occasion, is commonplace enough in the story, even in death: it is in the hostess, Ethel Stirl, that the electricity of the situation concentrates. In conditions of mid-summer heat and south wind the evenings are a prolonged unrest—no intimate talks, no music, only argument, contradiction, clash of temperaments. This woman, still beautiful, admirably preserved and provocatively mobile, exemplifies the absolute ‘otherness’ of human relationships, the inevitable antipathy when human beings make contact. There is a past—is this the root of her animus against Olivier?—of long, leisurely talks together on vital matters, but her attitude now is one of ‘sécheresse impérieuse’, her intellectual enthusiasms (theosophy, Oriental philosophy, graphology and the like) show a disturbing instability, her daily companions everywhere are two huge, jealously possessive sheep dogs, and even a lost game of chess is a pretext for ill-concealed anger. The effect upon her much-invited but obviously unwanted guest is stultifying: he seems to go from false position to false position, in an atmosphere of unhelpfulness achieved only by the exquisitely polite. His own eternal interior monologue is not enlivened by any exterior action, he seems to experience only ‘the pain of living and the drug of dreams’. As he puts it in one of his reflective moments (p. 105), ‘chacun cherche un témoin pour soi-même . . . un ‘secrétaire’, capable au moins de lui classer proprement les notes, les papiers qu’il est incapable de classer lui-même.’ But since he himself is too much minded to ‘rester en lui-même, de ne rien hasarder, de vivre sa propre vie’, in the end ‘chacun n’est pour l’autre qu’un faux témoin, dont on désire la mort’. The house itself seems a skeleton, and they themselves mere unsubstantial wraiths. It is the husband’s death that resolves the tension and scatters the household: it is only then that the whole enigmatic situation assumes some definition.

‘Ne trouvez-vous pas’, wrote Madame Stirl to a friend afterwards, ‘que la présence des gens n’est pas supportable? . . . Je sentais qu’il cherchait à me percer, à me sonder, qu’il ne me quit-

tait pas des yeux . . . N'est-ce pas proprement monstrueux? . . . Il est peintre, j'aime ce métier, mais j'avais l'impression d'avoir chez moi un de ces sales journalistes, un de ces policiers qui enquêtent sur tout' (p. 199). The 'fluid' she speaks of as emanating from persons and wills represented, in his case, harm and evil. She had needed him—the housemaid was even convinced she loved him. But for Olivier this unpredictable woman had sensed disaster coming, and had, as it were, sought to have a 'lightning conductor' by her in the house. Two strong personalities had met, neither minded to yield to the other: her feeling for him had changed to hate. As Malraux once observed, 'les blessures du plus profond amour suffisent à faire une assez belle haine'. And Sartre's acid comment, 'l'enfer, c'est les autres,' seems relevant too. From both of these books, *La plage de Scheveningen* and *L'invitation chez les Stirl*, the conclusion seems ineluctable that human beings, by their very nature, dwell in worlds poles apart, and that while the intermittent contacts of futile social usage may do little harm, prolonged contact or threatened intimacy can issue only in discord, misunderstanding, estrangement, and the nightmare, age-old solitude of living.

Yet Gadenne's first book—in one opinion at least, his best (how often an author puts all of himself into his first book)—appeared to have achieved this long-sought unity, to have resolved the chronic tension between individuals. In *Siloé* (1941), a more human, more thoughtful study than Thomas Mann's *Zauberberg*, the microcosm of society represented by the sanatorium represents a sort of experimental community in which, initially, the highest common factor is tuberculosis. The temperature-chart, the X-ray, the régime of rest are great levellers, yet the classical *agrégatif* Simon Delambre, who is the hero, must pass through an apprenticeship of 'impotence and servitude', an undifferentiated monotone of inaction, almost a mental vacuum, before his old, impatient self drops away and he enters the kingdom of human contacts. Here in this alpine setting the characters emerge in strong relief, precisely because their normal social functions are suspended (bread-winning, family or professional routine, etc.), their social standing (wealth, power, culture) is quite irrelevant, and they are reduced to the basic human qualities. Time is measured, not by the clock, but by the slow rhythm of nature's healing and the march of the seasons. They inhabit a precarious region between life and death: the latter is not discussed, but its presence makes for realism. One man, the ironical Massube, scoffs at everything and administers pain so as not to receive it. Yet later, when death

is approaching, his keenness of insight amazes the others. There is this, for example (pp. 306-7):

Le septième jour, paraît-il, Dieu se reposa. L'homme, qui se croit fait à l'image de Dieu, essaye d'en faire autant. Mais se reposer, ça demande un talent qui n'est pas donné à tout le monde, voyez-vous . . . il n'y a que Dieu qui sache se reposer.

It is a thought quite reminiscent of George Herbert. Another man, Jérôme, has grown so to love this place of quiet that his luminous serenity shuns the cities of men, and sickness is his gateway to life. Some of these characters are trivial, some vindictive: it is no accident that the richest human truths come from a half-educated insurance clerk, Pondorge, who wants men to know simplicity and purity, to exorcise the lust of possession, even to cherish death. Throughout the book there is a real pilgrimage towards truth, a growing sense of community among both sick and convalescent, a growing realization 'que l'homme compte par ce qu'il est en dehors de ses 'attributions'.' And Simon's final return to the plains, after the transfiguring experiences in the latter part of the book, is a response to the warm compulsions of human fellowship, an urge to share his vision of truth with the multitudes who, getting and losing, lay waste their powers in the unexamined, unredeemed routines of conventional living.

The closest human relationship, the *love of man and woman*, is one which evokes in Gadenne rare qualities of insight and poetry, and some of his best writing. Not far at times from Claudel's notion of woman as a divine agent of disquiet and ultimate redemption, he expresses eternal romanticism (and the word is used in no pejorative sense) in his concept of the transforming experience of beings visited by love. And this is not the surreptitious or even flaunted adultery of contemporary writing: there is something in it of the adoration of Romeo for Juliet, of Dante for Beatrice, or of 'Meaulnes' for 'Yvonne de Galais'. Here, for example, is the remembered delight of *La rue profonde* (pp. 61-2):

. . . il m'arrive parfois de la retrouver, précise et proche comme si elle sortait de chez elle, la compagne des nuits incorruptibles, la jeune fille aux pouvoirs de fée, celle qu'emporta loin de moi, il y a des années, le cheval de minuit . . . Venant vers moi du bout de la rue, ombre mince et miraculeuse, objet de tant de délices passées et d'un amour dont il serait inintelligible qu'il dût s'éteindre, si droite, si fière et si humble tout ensemble dans la royauté que lui conférait l'exquise perfection de ses formes et de son esprit.

Or here is the quiet, beautiful young war-widow of *La plage de Scheveningen* (pp. 301-2):

Laura passait devant la fenêtre, s'y arrêta. Guillaume connut cette grande forme vêtue de noir, presque trop belle dans sa chair éclatante, en même temps que la ligne haute et grise de la mer. Il était déjà prêt à repartir, et peut-être ne reverrait-il plus Laura . . . Pourtant il venait d'atteindre ici un de ces points mystérieux où notre vie trouve une ouverture. Et il aurait voulu transmettre à d'autres la lueur qui avait brillé un instant à ses yeux.

And in *L'Avenue* there is the portrait of an unnamed young woman:

Cette taille élevée, ce front, ces yeux limpides, si admirablement soutenus par l'architecture du visage, cette ligne dégagée et fière, cet air de confiance, de décision, mêlée à cette rare et souriante courtoisie, cela le plongeait dans un monde si différent, qu'il avait l'impression d'un saut, d'une rupture . . .

and Gadenne goes on to speak of her 'richesse de vie, cette faculté d'éveil inépuisable . . . cet abîme de santé triomphante'. There is obviously in him a tremendous capacity for admiration, even adoration, not unlike that of the early Yeats, the Yeats of *The Wind among the Reeds*: something akin to Alain Fournier's 'vallée illimitée qui s'ouvre', a sense of ecstasy and transfiguration. It finds its clearest expression in *Siloé*.

In this work the girl Ariane remains, throughout, 'a vision of delight', a somewhat disincarnate presence, yet she is one with the great primeval purity of the Alps (even if these scarcely seem made to human measure at all). With her, the gravity and purity of childhood come back into life: there is the sense of a new infinity, of life itself fulfilled in a limbo between peace and disquiet, but beyond sensuality. The simplicity of her relationship with nature, and death, and God, brings to Simon Delambre what he most needs, the unity of created things, and no longer their conflict or division, an 'invitation to joy'. Yet for a long time their love is not a consummated happiness, but a pilgrim's trail towards the unattainable. Even when fulfilment comes, the strangeness of it is a perpetual delight to Simon. Both feel that the sense of wonder is the pearl of great price, to be cherished above all else; if that is lost, if love becomes habit, the wonderful adventure is over. But is this not too beautiful for human strength? Does man ever catch up with the rainbow? Can man and woman ever be equal to this lure of the infinite, this onward striving, without

falling into routine? The man, at the height of his joy, turns his back on happiness: the girl goes to death in an avalanche in the high, lonely country she had always longed to know.

Simon's wise friend Jérôme can understand this. 'L'amour . . . n'est pas une affaire de circonstance: c'est une faculté de vision, de découverte, poussée très haut, poussée jusqu'au génie.' Jérôme, with his eloquent inward peace, had also once known ecstasy, in love for a woman: he too had fled.

C'était trop beau, vois-tu: j'ai eu peur. Je me suis dit que lorsqu'une fois on a reçu d'un être un élan comme celui-là, il ne faut pas chercher à aller plus loin, il ne faut pas lui demander davantage . . . Parce que l'élan qu'on reçoit d'un être, c'est encore la liberté . . . mais au delà d'un certain point . . . commence autre chose. (p. 242)

Beyond that, lucidity ceases. 'L'exaltation la plus noble mène finalement au vertige.' Quite a Proustian observation, though Jérôme is no Swann. But there is little Proust in Gadenne's conception of love: it is closer to Meredith. The lyricism, the intensity, the sympathy he brings to tracing its birth and growth bear the mark of profound conviction, and are not in the least contradicted by love's tragic culmination. It is significant that Gadenne, who in his later books, as we have seen, was to stress the strangeness of human beings each to each, the antipathy that begins at the walls of a self, should in his most youthful book soar, like Icarus, so near to the sun, and be unafraid, in the age of Sartre, Montherlant and Céline, to find supreme value in this old, old human urge to love.

This same striving for values that will transcend humdrum levels of being informs also one of Gadenne's strangest books, the only one which really culminates in triumph and fulfilment, *L'Avenue*. This book moves in the dimension of solitary heart-searching—a sculptor's struggle, over years of mockery, misunderstanding and experiment, to achieve one work of incorruptible beauty. It is set in the Occupation years after 1940, in a little town in south-west France, and its main character is a refugee, as Gadenne puts it (p. 12), 'dans la situation d'un homme qui apprend à vivre. Et peut-être est-il bon, en somme, de rapprendre à vivre tous les vingt ans.' This is a very slow-moving book, void of much 'action', and with a perpetual harking-back to a past that is never quite disclosed, while various cross-trails—the four dwarfs at the restaurant, the dream of the dark inn with its hostile workmen—seem to lead nowhere at all. This is part of the pattern, the Avenue (pp. 247-8) being a symbol of life itself; but Gadenne's observa-

tions on life and on the lost vision of childhood could perhaps be more closely integrated with his character's inward pilgrimage (for there is only one real character in the book).

The sculptor's anguish stems from his feeling dispossessed of any sense of meaning in the world of plastic forms (which is his *raison d'être*); yet he wants to create with his hands something that will be a protest, a counter-balance to modern technology and the brutalities of modern war. He wrestles with two works. One, which he calls *L'objet*, strives by an intense economy of line and volume for a 'comprimé d'absolu', timeless in its message and bearing the mark of a creator 'ennemi de toute concession, exempt de toute vulgarité'. But his *magnum opus* is his monolithic *Eve*, which is to be the perfect expression of his inward vision, primeval in its purity, the final epitome and prototype of what is human. Though he approaches it with creatureliness and humility, the work resists him again and again: he refines it down line by line to absolute essentials, yet day after day it evades him. But one tragic day—is it the childlike contour of a dead girl's face, or the noble line of the mountain outside, 'seule capable de soutenir le poids, d'épouser la forme du ciel'?—he finds himself before his completed handiwork, which he knows will be his last, 'droite, vigoureuse, dépouillée de tout ce qui n'était pas le pur rayonnement de la forme. La justesse des linéaments, la densité du volume, l'éclat de certitude qui se dégageait d'elle, tout cela rendait, dans la parfaite banalité du lieu, le son élevé et plein du cristal' (p. 259). The outcry which will inevitably greet this most secret, most esoteric of all his forms is irrelevant: he feels inhabited by a force not his own, by something (is it anguish or joy?) that is beyond his volition.

It is a finely written work, taking us deep into an artist's tense struggle with himself and his medium, his gropings for impeccable form and idiom, along with a discipline of spirit which makes the atelier something of a temple, and himself a priest of ancient mysteries. Antoine has the restless impatience of a Michelangelo but all his self-questioning too: this haunts the book, and the compulsion of his art takes him from defeat to defeat till in the moment of final discouragement he reaches journey's end. A style of perfect clarity illuminates a very closely woven texture of thought, and the emerging patterns which bring such intense human realism to the book.

There is a similar struggle for perfect form, but in Gadenne's own medium (literature), in *La rue profonde*, where the nameless attic-dweller agonizes in the travail of creating a poem. It is part and parcel of his craving for new life, new reality, new com-

panionship, and he wrestles with words as the sculptor did with stone.

Mots! quoi de plus vain que cette matière sans cesse rebrasée, sur laquelle nous prétendons travailler sans péril et nous arroger tous les droits? . . . ou bien serait-il possible de compenser par un verbe à la fois limpide, résistant, marmoréen, produit d'une longue patience, de mainte hésitation et de maint retour, enfin pareil à ces roches interminablement lissées par la mer, d'un poli et d'une douceur inimitables, et qui nous font imaginer quelque paradis,—si loin elles nous portent de ce que nous avons accoutumé de voir, comme si elles venaient d'un pays étranger, sans rien de commun avec la terre,—pouvons-nous espérer compenser par là les incertitudes, les à peu près, les disgrâces de l'action? Et peut-on rêver alors un tel verbe qu'il enchaîne la réalité? Oui, pourquoi ne pas croire que le mot, amené à un certain point d'incandescence, contient lui-même assez de réalité pour . . . Mais je m'égare. (pp. 86-7)

There is in this passage all the lonely effort of a man committed to a long struggle, more than usually conscious, like Robert Browning,

what flaws may lurk,
What strain o' the stuff, what warpings past the aim,

but not in the least minded to cease striving, nor to regard the strife as eminently worth while.

It remains only to speak of Paul Gadenne's favourite symbols, walking (*la marche*) and the discontinuity between dream and reality—what M. Bernard Dort calls a *fêlure*. Both translate the homelessness and restlessness of the man. There is, first, an exploring quality about all his protagonists, whether their feet carry them high into the upland forests (as in *Sibé*), or endlessly along the Paris streets (as in *La rue profonde* and *Le vent noir*), or over a semi-suburban countryside (as in *L'Avenue*). They seem to think on their feet—many a man does—and to *need* the kaleidoscope of human or landscape images to flash truth upon the inward eye. Their stream of thought takes pattern from the stream of life—strong and pure in *Siloé*, turbid and dark in *Le vent noir*, quiet and tentative in *La rue profonde*. This is a legitimate literary procedure. His characters go actively in search of reality; they do not, as in some of Bosco's work, wait in tense immobility for reality to come to them.

The other recurring motif, the fatal gap between aim and achievement, between perfection and performance, is doubtless

nourished by a sick man's frustrations. It is as old as literature, this gulf: one thinks of Baudelaire's 'pâles roses' and his 'rouge idéal', of Shelley's 'dome of many-coloured glass' and the 'white radiance of eternity', and so on. In Gadenne's work there is often the note struck by Blake and Wordsworth—the corruption of childhood's insights as 'shades of the prison house' close in, the loss of purity to the contagions of life; but there is also an anguished sense of the finiteness of human life, a sense that 'this corruption' cannot 'inherit incorruption', or that, as Pondorge puts it in *Siloé*, 'la possession ne nous a pas été donnée'. His student hero Simon goes from rapture to rapture, but knows in spite of himself that joy is for ever out of human reach, and that 'possession' is a 'mirage'. His poet of *La rue profonde*, unschooled in the ways of the world, seeks miraculous horizons with a mysterious girl, and poetry shatters against the commonplace, a *maison de rendez-vous*. His sculptor Antoine, austere and self-disciplined, finds revelation and insight evading him until the human touch—a young woman's unhappy death—opens his eyes to ultimate form. The women characters, if anything, seem more 'pure in heart' than the men, who worry laboriously at verities which the women discern by swift intuition. But throughout Gadenne's work there is this discouraging disproportion between man's reach and his grasp, between the spacious country of the mind and the grievously constricted one of daily reality.

It is evident that Paul Gadenne was a serious, cultured and devoted craftsman of the novel. He had pondered soberly its resources and limitations, especially as modified by its modern exponents. As he said in an inquiry conducted by *Les nouvelles littéraires*—'Y a-t-il une crise du roman français?' (20 nov. 1947):

Il y a d'abord une crise interne, la plus grave: le romancier ne croit plus en ses pouvoirs: il a perdu cette part d' 'ingénuité' nécessaire à l'invention, et à l'édification patiente d'une œuvre romanesque. Il se montre honteux d'inventer et de consacrer du temps à ses fictions. Il a mauvaise conscience, parce qu'il travaille au milieu d'un monde bouleversé, d'un monde qui va plus vite que sa pensée et semble lui interdire de rien achever, et aussi parce que, sous l'influence d'une certaine critique dont lui-même se fait spontanément le complice, il passe sa vie à se demander ce que c'est qu'un roman (au lieu d'en faire), et pour quoi, et pour qui, il écrit. Non que cette critique, ou cette auto-critique, ne soit légitime, et que nous voulions interdire au romancier la lucidité, mais nous savons très bien qu'un excès de lucidité contrarie la générosité de l'effort créateur. Je suis de ceux

qui croient que le mouvement se trouve en marchant, et j'imagine que les grands romans ont été écrits en dehors de telles préoccupations.

Mais crise externe-aussi. Le romancier souffre du manque de stabilité de la civilisation actuelle, il a un peu trop l'impression d'écrire sur une terre qui tremble . . . et pour un public que la presse menace tous les huit jours de disparition totale.

He goes on to say that a novelist should take up his pen only if 'profondément possédé par son sujet'. Furthermore, 'avons-nous oublié que le langage est un instrument d'investigation et de communion spirituelles?' These are high aims, and show real professional integrity in Paul Gadenne. It is tragic that his life was cut short when he was only forty-five; it would be scarcely less tragic if his work, imperfect and inchoate as he might have judged it to be, should be consigned to oblivion.

[Note: Gadenne's *Siloé* and *Le vent noir* were published by Julliard, the other works quoted by Gallimard.]

HENRY VAUGHAN'S 'THE BOOK'; A HERMETIC POEM

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HENRY VAUGHAN's relationship with the hermetic philosophy has been the theme of a number of learned studies over the past thirty years or so,¹ but critical agreement has not yet been reached about the extent, or even about the nature, of hermetic influences in Vaughan. The authors of the first two full-length books on Vaughan—apart from Hutchinson's *Life*—are rather sceptical as to the importance of hermetic influences. Ross Garner dismisses as 'extreme' the opinion that hermetic influence was 'stronger, deeper and more subtle than may at first appear.'² E. C. Pettet concedes that hermeticism 'acted as the decisive counter-force against those tendencies in Vaughan that might have dismissed Nature as "mere stage show",' but concludes that 'his best poems are among the ones that show a minimum of hermetic influence'³ However, the reader should be on his guard here, since neither author has first-hand knowledge of hermeticism. Garner admits (p. 64n) that his dependence on the viewpoint of Nock and Festugière is entire, and indeed he shows little knowledge of the Renaissance manifestations of hermeticism in the works of Agrippa, Paracelsus, Boehme and Fludd, who were the important purveyors of the system to Thomas Vaughan, and, directly or otherwise, to Henry also.⁴ Pettet's chapter on hermeticism in Vaughan is the weak point of an otherwise excellent book: two references each to Paracelsus and Agrippa, one to Boehme, and none to Fludd, add up to a strong indication that Pettet has relied entirely on secondary sources for the material of this chapter.

The fact is, that hermeticism in Vaughan is a pervasive influence, which not only informs the 'thought' of some of his best poems, but shapes his mature poetic. I have presented some general evidence for this contention elsewhere;⁵ in this note I propose to focus on a short poem which, considering its distinctive qualities, has received remarkably little critical attention.⁶

The Book

Eternal God! maker of all
That have liv'd here, since the mans fall;
The Rock of ages! in whose shade
They live unseen, when here they fade.

A. W. Rudrum

Thou knew'st this *papyr*, when it was
Meer *seed*, and after that but *grass*;
Before 'twas *drest* or *spun*, and when
Made *linen*, who did *wear* it then:
What were their lives, their thoughts and deeds
Whither good *corn*, or fruitless *weeds*.

Thou knew'st this *Tree*, when a green *shade*
Cover'd it, since a *Cover* made,
And where it flourish'd, grew and spread,
As if it never should be dead.

Thou knew'st this harmless *beast*, when he
Did live and feed by thy decree
On each green thing; then slept (well fed)
Cloath'd with this *skin*, which now lies spread
A *Covering* o're this aged book,
Which makes me wisely weep and look
On my own dust; meer dust it is,
But not so dry and clean as this.
Thou knew'st and saw'st them all and though
Now scatter'd thus, dost know them so.

O knowing, glorious spirit! when
Thou shalt restore trees, beasts and men,
When thou shalt make all new again,
Destroying onely death and pain,
Give him amongst thy works a place,
Who in them lov'd and sought thy face!⁷

There is nothing 'difficult' about this poem. Readers of Vaughan will agree, however, that it is one of his most impressive, and apparently least derivative poems. It is surely its apparent freedom from knots such as critics exist to unravel, not its lack of poetic quality, that has caused it to receive so little critical attention. Basically, it is patterned on the 'meditation on the creatures' which was widely advocated in contemporary manuals of devotion, and which, as Professor L. L. Martz has shown, considerably influenced religious verse.⁸ Vaughan strikes a distinctive note by taking as the subject of his meditation an artifact, which he does not consider in terms of its usefulness or otherwise as a man-made object, but resolves into its natural elements. Implicit in this process is the dependence of all man-made objects on the world given by God, but Vaughan does not make this thought explicit: the poem moves not towards a moral but rather to a daring metaphysical statement. The 'restoration' of 'trees, beasts and men' assumed in

the final stanza parallels, on the plane of metaphysical assertion, the very process of the poem itself, in which we see the world of nature restored in the imagination of the poet as he contemplates the book. The poem offers to the reader an experience analagous to that offered by an ecological survey: the sense of connexion and interdependence hitherto unrealised; or one might say it is as if we were to look through a familiar window to be surprised by an unfamiliar view. This poem, if no other, justifies the words of Grosart that Vaughan 'makes us feel that Nature is not a mere collection of phenomena, but infuses into her least approach some sense of her mysterious whole.'⁹

Since a book has recently been devoted to the object of showing that Vaughan was 'an orthodox Christian,'¹⁰ it seems necessary to say that this poem at least asserts a heresy.

S. Thomas Aquinas may be allowed here to speak for orthodoxy. He asserts that 'dumb animals, plants and minerals . . . are corruptible . . . both on the part of their matter which loses its form, and on the part of their form which does not remain actually; and thus they are in no way subjects of incorruption. Hence they will not remain in this renewal' (sc. 'at the last day').¹¹

The belief in the restitution of all things at the last day was a popular element in Renaissance hermeticism. Paracelsus asserted that all things 'will reappear in the restitution';¹² Sir Thomas Browne forecast that at the last day God would command all things back into their proper shapes;¹³ and Pordage, in *Mundorum Explicatio*,¹⁴ although asserting that the substance of things would perish, wrote that 'the Forms shall remain unto Eternity,' which, if not as thoroughgoing as Browne, flatly contradicts Aquinas as quoted above. This belief in the final restitution of all things was of course an extension of the alchemists' theory of the transfiguration of all things, and hermetic mysticism assumed the possibility of transfiguration in this life for true followers of Christ: Behmen wrote that 'The right man regenerate and born anew in Christ, is not in this world, but in the Paradise of God.'¹⁵ This entering into the Paradise of God was not thought of as a purely 'subjective' experience, because 'Paradise . . . is in the world . . . swallowed up in the Mystery . . . but it is not altered in itself.'¹⁶ The convert that is, is cleansed and strengthened in vision so that he is enabled to see what is actually there, but hidden from most men. The hermetists thought of the Paradise of God as offering a glorification of normal sense-experience: it is not likely that they should imagine a final bliss purged of the objects of sense.

'The Book' is marked by the tendency, not peculiar to the hermetists, but very strong among them, to see man as part of nature

rather than as standing over and against Nature.¹⁷ The 'fade' of the fourth line is of course an echo of 'all flesh is grass,' and the last line of the second stanza has an obvious source in the Gospels: but their effect in the poem is to play down the sense of the separateness of the various creatures, including man, from one another, and to endow them all with equality of status. We have soon forgotten that the book is an artifact, and are given a strong impression of God's world and the interdependence of its parts. The imaginative 'restoration' of 'trees, beast and men' might be taken as a poet's rendering of that hermetic experiment in which the stalk and leaves of a plant are restored from its ashes.¹⁸ Moreover, in terms of Paracelsan thought, the metaphysical assertion of the final stanza follows naturally from the demonstration of the imaginative process preceding. Paracelsus, Behmen and others of the time held the imagination in much higher esteem than it was to be held again before the time of the Romantic poets, who themselves, if recent scholarship is to be trusted, found intellectual support for their attitudes in the works of the Renaissance hermetists.¹⁹ Imagination for Hobbes was 'nothing but decaying sense'²⁰ but for Paracelsus it was creative, the magical intermediary between thought and being, which incarnates the thought in the image and brings the image into objective being.²¹ Moreover, Paracelsus thought that we could know about the creative processes of the deity by considering them analogically as a more potent version of our own creativity: the world exists as an exteriorisation of the imagination of God.²² So according to this mode of reasoning, this 'religious way of knowing,' if Vaughan, by the imaginative contemplation of a man-made object, could recall the world of nature hidden within it, then God at the last day by an analogous process could restore all things from the dust. For the imagination of God does not require hands to bring its images into being, as do the imaginations of men: God wills, and the content of His imagination is objectified.

'The Book' is a hermetic poem, then, not merely because it utilises the Paracelsean assertion that 'even flowers have their eternity,' but because its very structure as a meditation can be referred to hermetic theorising. The hermetic quality of the poem is the more striking in that it contains none of the hermetic vocabulary which has been pointed out in other poems of Vaughan. If the *idea* of the restitution of all things is hermetic, the phraseology of the poem is not. There are no technical terms such as 'ray', 'tincture', 'signature', or 'magnetism', which in other poems point to the presence of hermetic notions.

If, then, a poem, and moreover a good and characteristic poem,

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which contains no such overt references to hermeticism, is nevertheless referable to hermeticism for its central idea and its meditative structure, it seems unlikely that the discussion of hermetic influence in Vaughan has reached the stage where the account can be neatly summed up.

NOTES

¹ See especially: Elizabeth Holmes, *Henry Vaughan and the Hermetic Philosophy*, Oxford, 1932; A. C. Judson, 'The Source of Henry Vaughan's Ideas Concerning God in Nature', *Studies in Philology*, XXIV (1927), 592-606; W. O. Clough, 'Henry Vaughan and the Hermetic Philosophy', *Publications of the Modern Language Association of America* (1933), 1108-30; R. M. Wardle, 'Thomas Vaughan's Influence upon the poetry of Henry Vaughan', *PMLA*, LI (1936), 936-52; L. C. Martin, 'Henry Vaughan and "Hermes Trismegistus"', *Review of English Studies*, XVIII (1942), 301-7; A. J. M. Smith, 'Some Relations between Henry Vaughan and Thomas Vaughan', *Papers of the Michigan Academy of Science, Arts and Letters*, XVIII (1933), 551-61; R. H. Walters, 'Henry Vaughan and the Alchemists', *RES*, XXIII (1947), 107-22; B. T. Stewart, 'Hermetic Symbolism in Henry Vaughan's "The Night"', *Philological Quarterly*, XXIX (1950), 417-22; F. Kermode, 'The Private Imagery of Henry Vaughan', *RES*, New Series, I (1950), 206-25.

² R. Garner, *Henry Vaughan: Experience and the Tradition*, Chicago, 1959, pp. 80-81.

³ E. C. Pettet, *Of Paradise and Light*, Cambridge, 1960, pp. 78 and 84.

⁴ Lest this treatment of another scholar's work should seem too cavalier, I should say that I published a full-length review of Dr Garner's book in *AUMLA* (Journal of the Australasian Universities Language and Literature Association), XIV (November 1960), 71-3.

⁵ In my review of Pettet, *op. cit.* in *AUMLA* XV (May 1961), 90-93.

⁶ Garner, *op. cit.* p. 44 claims that the poem 'treats objects purely as allegorical devices,' but does not go on to say what he means by this statement; M. M. Mahood, *Poetry and Humanism*, London, 1950, p. 292, simply says that in the poem Vaughan gives an individual twist to the idea of the ultimate re-union of the body's dust; Helen C. White, *The Metaphysical Poets*, New York, 1936, pp. 306-7, refers to the poem as 'Vaughan's final and most explicit prayer,' but goes no further.

⁷ *The Works of Henry Vaughan*, edited by L. C. Martin, 2nd edition, Oxford, 1957, p. 540.

⁸ *The Poetry of Meditation*, New Haven, 1954.

⁹ *The Works of Henry Vaughan*, edited by A. B. Grosart, 4 vols, 1871, vol. I, p. xlv.

¹⁰ Garner, *op. cit.*

¹¹ *Summa Theologica*, Q. 91 Art. 5 Supplement, Quoted from *The Complete Edition in Three Volumes*, Burns and Oates, London, 1948, vol. 3, p. 2957. See also Thomas Edwards, *Gangraena or a Catalogue and Discovery of many of the Errors, Heresies, Blasphemies and Pernicious Practices of the Sectaries of this time etc.*, London, 1646, p. 27. According to Edwards some of the sectaries taught that 'there shall be in the last day a resurrection from the dead of all the brute creatures, all beasts and birds that ever lived on the earth, every individual of every kind of those that died shall rise again, as well as of men.'

¹² 'It is opposed to all true philosophy to say that flowers lack their own eternity. They may perish and die here, but they will reappear in the restitution of all things. Nothing has been created out of the Great Mystery which will not inhabit a form beyond the aether.' *The Hermetic and Alchemical Writings of . . . Paracelsus the Great*, edited by A. E. Waite, 2 vols., London, 1896, vol. I, p. 269.

¹³ *Religio Medici*, J. M. Dent, London, 1906, p. 53.

¹⁴ Samuel Pordage, *Mundorum Explicatio, with prefatory encomium in verse on the works of Jacob Behmen*, 1661, p. 41.

¹⁵ Jacob Behmen (Boehme), *The Epistles of Jacob Behmen Aliter Teutoni Philosphus*, translated Gyles Calvert, London, 1649, Epistle 23, p. 178.

¹⁶ Jacob Behmen, *Forty Questions Concerning the Soul*, London, 1647, p. 149.

¹⁷ A. Koyré, 'Paracelse', *Revue d'Histoire et de Philosophie Religieuses*, (1933), p. 54: 'An attitude of spirit which did not oppose itself to the world but lived with it: which saw itself above all as a part of the world.' (My translation.)

¹⁸ *Religio Medici*, p. 54.

¹⁹ See N. P. Stallknecht, *Strange Seas of Thought; Studies in Wordsworth's Philosophy of Man and Nature*, 2nd edn., Bloomington, 1958, pp. 33 and 42; M. L. Bailey, *Milton and Boehme*, New York, 1914, p. 179; N. Frye, *Fearful Symmetry: A Study of William Blake*, paperback edition, Princeton, 1958, p. 152.

²⁰ *Leviathan*, edited by W. P. Smith, reprinted from edn. of 1651, Oxford, 1952, p. 13.

²¹ Koyré, 'Paracelse', *RHPR* (1933), 67.

²² *ibid.*, 67.

FRANZ KAFKA'S 'DAS URTEIL'

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ALTHOUGH Max Brod describes *Das Urteil* as Kafka's breakthrough into real creative writing, and Kafka himself comments on the story more than on any other work, *Das Urteil* has been strangely neglected by most of the more recent writers on Kafka. Thus Emrich in *Franz Kafka* mentions it only twice, once in a brief chronological table where the date of composition is given, and once in a fleeting reference to the use of the word 'Nahrung' in its content. Yet *Das Urteil* cannot be neglected by the student of Kafka, because ideas and techniques that throw light on much of his work are here used for the first time successfully, and in such a way as to justify the high place which Kafka himself accorded to his first successful story.

A full understanding of the story is possible only if it is realized that Kafka is doing here what he frequently does in the fragments and diaries and also in the earlier works *Beschreibung eines Kampfes* and *Hochzeitsvorbereitungen auf dem Lande*: namely, externalizing different aspects of his own self by use of a modified type of 'Doppelgänger' motif. In this case the Petersburg friend is the 'author' Kafka, and Georg Bendemann is the 'social being' aspect of Kafka—that part of him that friends knew as the student and later office worker who was so charming, efficient, and quietly popular. The fiancée is of course his first fiancée Felice Bauer (the F.B. of the diaries), to whom the story is dedicated. The father is in part Kafka's own father, Herrmann Kafka.

Das Urteil falls into three almost exactly equal sections—the first being from the beginning to the point where Georg takes the letter to his father, the second from here to the sudden change of the sick old man into a towering figure of might and authority, and the third from this point on to the end. The first part deals with Georg and his friend in Petersburg, and with Georg's engagement and its possible effect on the friendship. There are a number of close correspondences between the friend and the position Kafka felt his literary self to occupy in life. Thus the friend had many years before fled to Russia, where his business at first went well but then soon came to a standstill. Any reader of Kafka's diaries and other semi-private writings will see the correspondence here with his early flight into writing under the stress of heavy feelings of isolation and social ineptitude. Then again the progressive hardening of this division within his character is reflected in the

friend's more and more infrequent visits to his homeland, in spite of the fact that his business is unsuccessful. And even on the rare occasions when Georg does see him, he has become almost unrecognizable by the adoption of customs peculiar to Russia—he wears a Russian-style full beard which makes his appearance different from what it had been in childhood. In addition to this, he not only has no business successes to his credit (i.e. no significant literary products), but also has no real connections with his fellow countrymen there. This tallies exactly with the isolated position Kafka felt himself to occupy in 1912 among his fellow authors in Prague, or indeed among all writers in German. Most obviously of course, the friend in Petersburg, the 'literary' Kafka, proposes to remain unmarried for the rest of his life. Later in this first section other clues to the identity of the Petersburg friend are given; the fact that he does not feel at home in Georg's surroundings, cannot understand the way of life these represent, and above all, the fact that Georg often discusses this friend and his activities with his fiancée. Moreover, as a parallel to the frequent passages in the diaries where Kafka sees himself as a child who has blundered into adulthood, the friend in Petersburg appears to the completely differently orientated Georg as being 'ein altes Kind'. Other hints as clear as the above are given in the text, particularly where the fiancée informs Georg that if he has such friends he should not have contemplated engagement at all:

'Wenn du solche Freunde hast, Georg, hättest du dich überhaupt nicht verloben sollen.'

The only possible explanation of this statement consonant with the rest of the action, is that here the fiancée (Frieda Brandenfeld, that is F.B., that is Felice Bauer) is telling the social aspect of the Kafka she knows, that if writing is as important in his life as he maintains (and in the way that he maintains it¹) then he should not contemplate marriage. This then represents a clear correspondence with the facts of Kafka's life.

This expository section is climaxed and concluded by a turn in the action; Georg decides to take the letter to his friend into his father's room, and there to tell him what he has written. We should note at this point that Georg merely wishes to *inform* his father of the fact:

'Ich wollte dir eigentlich nur sagen, daß ich nun doch nach Petersburg meine Verlobung angezeigt habe.'

'Ehe ich jedoch den Brief einwarf, wollte ich es dir sagen.'

Thus the situation shown in the first part to obtain between the

two aspects of Kafka's being and the fiancée, in this case Felice Bauer (F.B.), is taken in the second part into the sphere of the father—Herrmann Kafka. This triangular problem has been brought about by the 'social' aspect of Kafka, and this part of him thinks it capable of solution. It seems quite clear that the father here represented is really Kafka's father, since he is immediately described in terms of his ignorance of the son's activities as a writer—that is, he is shown as unaware of the existence of the friend in Petersburg, or if he is aware of him to some extent, he can still dismiss the whole matter:

'Es ist eine Kleinigkeit, es ist nicht des Atems wert.'

The father cannot remember the friend's visit three years before (probably a reference to some occasion in 1909 when Kafka's father had expressed disapproval of his writing); he has to be told how unpleasant he thought the friend at the time, and he ends by asking the son: 'Hast du wirklich diesen Freund in Petersburg?' Georg replies to this by saying that a thousand friends could not take the place of his father for him, and proceeds to suggest that his father change places with him in the house, and that he begin to care for the older man completely. The father ignores all this, and states categorically that he cannot believe that Georg has a friend in Petersburg, that it is all a joke.

Georg repeats details of the friend's former visit as evidence for his existence, but the father has ignored this also. He allows Georg to carry him to bed and permits his son to care for him generally as if the two had changed places.

We should now look back and see how all this refers to the 'four' actual figures concerned—Kafka the writer, Kafka the social being, Felice Bauer, and Herrmann Kafka. Kafka in his social aspect had just met F.B., and he thinks of her as a possible wife. He imagines that they are engaged and then tries to see the results of such a state of affairs, in relation both to his writing and to his position vis-à-vis Herrmann Kafka. He imagines that the marriage is perhaps compatible with his writing, though the two things will have to be kept widely separated. At the same time he sees F.B.'s natural objection to this state of affairs; in fact he imagines her regarding the marriage as impossible as long as the writing continues.

The opposition between marriage and writing is then mentioned to Herrmann Kafka, but the father does not regard his son as a writer and regards writing as worthless anyway. At this rather galling incredulity of the father's as to whether the 'author' part of his son 'exists' or not, Kafka lets the matter drop, and begins

to think of the marriage in relation to Herrmann Kafka alone. This is where he sees himself as a married man in his imagination, and therefore as a person comparable to his father—in fact his equal or superior. He and Herrmann Kafka are to change places, responsibilities, and their respective positions as giver and receiver of authority. In this delicious image Kafka sees himself as caring for the father, telling him what to do, undressing him as if *he* were the child, and so on. This is such a strengthening thought that he continues in it in spite of the definite statement that Franz is no writer:

‘Du hast keinen Freund in Petersburg. Du bist immer ein Spaßmacher gewesen, und hast dich auch mir gegenüber nicht zurückgehalten. Wie sollst du denn gerade dort einen Freund haben? Das kann ich gar nicht glauben.’

This time, however, this much more brutal remark (more brutal compared with the previous question: ‘Hast du wirklich diesen Freund in Petersburg?’) does not disconcert the son, who now feels himself completely superior to the father, by virtue of his proposed marriage. He tries to convince Herrmann Kafka of the existence of his writing and even to recall his father’s unpleasant reaction to this: ‘Denk doch einmal nach Vater. . .’

He can now bring this matter into the open because he feels that the proposed marriage with F.B. will convert him into his father’s equal, perhaps superior. This is made explicit by Georg’s actions in the story—whilst trying to convince the father of the existence of the friend, he is busily undressing him and preparing him for bed. In fact this wish-fulfilment process is climaxed by Georg’s decision to take the older man into his own proposed future household, and thus completely to reverse the father-son dependency theme. (This is probably the reason why the mother in the story is dead, whereas Kafka’s mother was still living in 1912—the father in the story has no one to care for him but his son, and Kafka is able to represent another delicious image—his father dependent on *him*.)

The second section or movement of the tale thus ends with Georg Bendemann’s attempting to make his father recall the friend whom he had thought so unpleasant and has since forgotten, whilst at the same time indulging in reveries about how he will take the father’s place after the marriage. Georg’s reveries and those of his creator fuse at this point, for Kafka is depicting by means of Georg the way in which Herrmann Kafka’s disapproval of his writing would be of no importance at all if he were to marry F.B., how in fact all would be changed if this most galling feature

of his life—the dependency on his father—could in this way be reversed.

In the final part of the story the pattern becomes more intricate as the themes are tied together. The main change is that the father figure is no longer simply Herrmann Kafka, but has become a private symbol of authority. We need not look for any further evidence for this apart from the fact that the new father figure not only knows of the son's writing, but claims to know more about it than the 'social being' half of the composite Kafka. Moreover, he approves of it and even wishes that his son were nothing but writer. This sudden about-face has been interpreted variously—Mr Tauber is perhaps typical of many in seeing in it the manifestation of irrational authority, though many would not agree with the religious emphasis he places on the figure of the father.¹ It seems that if the obvious fact in the text is accepted, (namely, that it is not simply Kafka's flesh and blood father that is being represented), then no real contradiction is involved.

What really seems to be happening here is that the daydream of equality with the father is broken violently by the realization of all that the father means to Kafka—the embodiment of ultimate authority, the supreme and final court of appeal—and above all by the thought that in *reality* he is never to be matched. Here the decisive factor is the '... vom Vater her gebrochene Wille' which Kafka always stresses as the origin of his writing and moral awareness, for at this stage of the story, when Georg sees the terror-inspiring form of the father, he is at the same time seeing the figure of the Petersburg friend, his failures and isolation. . . .

'Georg sah zum Schreckbild seines Vaters auf. Der Petersburger Freund, den der Vater plötzlich so gut kannte, ergriff ihn wie noch nie. Verloren im weiten Rußland sah er ihn. An der Türe des leeren ausgeraubten Geschäftes sah er ihn.'

Thus Kafka, when realizing the impossibility of matching his father, thinks naturally of his father's apparent might, and this is intimately connected in his mind with the act of writing. (This is to a large extent the case, since the writing exists as a result of the absolute defeat of the 'social' Kafka by the father.) This same might will not permit the marriage.

In the story the first main pronouncement of the father figure is the accusation levelled at Georg that he has defiled his father's memory, attempted to bury his father, and betrayed his friend: all merely to satisfy his desire with the fiancée. Here the Freudian elements coalesce with the others. The father then continues by informing Georg that he himself is not done away with by any

means, (that is, the authority 'symbol' of the father is with Franz for the rest of his days, even should he marry or in some other way escape from the influence of Herrmann Kafka); and that, more surprising still, the friend has not been betrayed at all in reality, since the father is his representative in the world he left when he went to Petersburg.

Surely this is a clear statement of the fact that Kafka's attitude to his father on the social level is the same as his attitude to authority on the literary level, and that his latter attitude promotes and furthers the writing itself. And although Kafka's literal father Herrmann would never of his own free will stand in any close connexion with his son's writing—in fact despised it and was largely unaware of it—yet the concept of father-authority derived from Herrmann Kafka is seen supporting the friend (the author), and as completely tipping the scales against the proposed marriage.

The resolution of the triangle problem which was seen as possible in the first section, and was depicted in wish-fulfilment reverie in the second, is thus seen to be impossible in the third where the real situation suddenly reveals itself. Besides the triangle there happens to be a fourth external factor unaccounted for—represented on the family and social level by the Freudian aspects of the Herrmann Kafka-Franz Kafka relation, and on the moral and referred levels by a force of authority which not only motivates and nourishes the author Kafka, but also pronounces the moral verdict on the proposed marriage: namely that it is impossible both as a betrayal of the author figure intimately associated with the authority 'symbol', and also as an undertaking made for reasons of simple desire, or as some sort of escape.

The motivating action in the story is Georg's coming to his father with the letter to the Petersburg friend. This causes the combining of all the elements into the rather strange end-product. Before this process of combination can be examined, it is worth noting that in the second section of the tale, where Georg brings the letter to his father, he intends in so doing merely to inform the father of his decision to notify the absent friend of the impending marriage. And this in fact is all he does do:

'Ich wollte dir eigentlich nur sagen . . .' etc.

This whole act of notification is by and large ignored by the father—misunderstood by him in fact. In the third part of the story the case is quite different; there is a slight change of wording and emphasis as the father-figure speaks:

'Wie hast du mich doch heute unterhalten, als du kamst und

fragtest, ob du deinem Freund von der Verlobung schreiben sollst. . . .'

Surely this introduces an element of making a request which was not present at all in the first part of the action. The father goes on to say:

'Seit Jahren passe ich schon auf, daß du mit dieser Frage kämest! Glaubst du, mich kümmert etwas anderes? . . .

Wie lange hast du gezögert, ehe du reif geworden bist! Die Mutter mußte sterben, sie konnte den Freudentag nicht erleben, der Freund geht zugrunde in seinem Rußland, schon vor drei Jahren war er gelb zum Wegwerfen, . . .'

(Note that the new father figure of the third part of the story can remember the friend's appearance at his last visit three years previously, whereas the literal father of the second part, in spite of Georg's efforts in assistance, cannot remember the visit—will not accept the existence of the friend.)

In other words, not only is the father figure in the third part of the story something far more comprehensive than the literal father of the second part, but the son's whole action in referring the marriage versus writing problem to the father authority is also seen as the most important thing in the son's life.

Thus the father of the concluding section of the tale is anything but Herrmann Kafka. *He becomes a benevolent figure who has the interests of the real Kafka at heart*: a benevolent figure who has waited all the years for the author versus social-being conflict to come into the open in the son. In this tale Kafka quite clearly comes to terms with his father's expressed enmity and disgust toward his writing—he passes via Herrmann Kafka to a generalized figure of authority who approves of the author part of Franz, and who all the time has been furthering his writing by the rather cruel instrument of an actual Herrmann Kafka, who by his behaviour could bring about the 'vom Vater her gebrochene Wille' which was necessary for the act of creative writing.

We have now to consider the judgment passed on the social-being aspect of the son. The wording of this judgment will have to be examined carefully: after the father-figure has pointed out his benevolence in respect of the composite Kafka, which can only be realized in hostility to the social part of this whole, he continues by saying:

'Jetzt weißt du also, was es noch außer dir gab, bisher wußtest du nur von dir! Ein unschuldiges Kind warst du ja eigentlich, aber noch eigentlicher warst du ein teuflischer

Mensch!—Und darum wisse: Ich verurteile dich jetzt zum Tode des Ertrinkens.'

This pronouncement is the continuation and result of the 'judgment' occurring a page before:

'Häng dich nur in deine Braut ein und komm mir entgegen!
Ich fege sie dir von der Seite weg, du weißt nicht, wie!'

The judgment is the final sweeping away of the marriage attempt by the 'social being' Kafka: an attempt which would both betray the author Kafka and involve Freudian rivalry with the father. With his judgment the latter pronounces the impossibility of the social Kafka's marriage—and forbidding it in the interests of the author Kafka, (whose advantage he always seeks), he condemns this social Kafka to a life of bachelorhood.

Lack of space prevents a detailing of the evidence for this interpretation of the judgment, so an outline only will be given. It is supported firstly by examination of Kafka's use of water symbolism (particularly p. 24 of the Diaries where the bachelor is explicitly equated with the figure of a drowned man in a stream), secondly by the stress he placed on the whole body of ideas centering in bachelorhood, and thirdly by a detailed comparison of the fates of Georg Bendemann and the figure of 'Der Dicke' in the previous work *Beschreibung eines Kampfes*. Moreover it is a commonplace that Kafka regarded continued bachelorhood as the supreme failure in 'social' life, (i.e. in all those areas of life having nothing to do with literary activity), and that he consistently uses the symbol of the river carrying the swimmer along in its current as a means of representing this normal 'non-literary' life.² Thus bachelorhood would be drowning in this river. There are some other considerations which have a bearing on the interpretation given: the fact that the writer Kafka, as represented by the friend in Petersburg, is described as certainly remaining a bachelor all his life; the fact that deaths and executions in Kafka can be shown in most cases to represent something other than they do at first sight, (execution usually being natural death). And finally the question can legitimately be raised: Why should Kafka intend in this story to represent an actual suicide when there are so many other non-literal aspects to the tale? In fact we have seen that the whole of *Das Urteil* is a progressive climaxing of the non-literal, so that we could thus reasonably expect as one of the last major events a pronouncement that cannot be taken at its face value.

It requires no documentation to maintain that Kafka thought of himself primarily as an author, regarded writing as a form of

prayer, and in general considered himself to be nothing but, and nothing without literature. This was apparently a commonplace both in the real Kafka and in the carefully prepared mask which he turned to the world. Given this state of affairs, there is an implied opposition between 'this' Kafka and all those facets of his personality (in general his social instincts) which he felt as tending to lead the literary obsessed self away from its proper goal and activities.

From this it is clear that Kafka himself is on the side of the friend in Petersburg, who in this tale represents the author, and that therefore *in a deduced frame of reference* the almost certainly final defeat of the opposing 'social being' by means of the expanded father figure's actions in the author's interests is in fact a joyful occurrence for the real Kafka, and for all the other people who are aware of this real state of affairs.

Consequently it is quite wrong to speak of the senseless destruction of the son by the father. This view is in complete opposition to the apparent meaning of the story's ending: namely the perhaps cruel, but in the final analysis fruitful, clearing away of the last or major obstacle to Kafka's really creative work. Not by chance does the father speak of a 'Reifwerden' and of the mother's not living to see and experience the great 'Freudentag' which would witness the removal of the barriers preventing the friend's business success.

It is important that the whole of the action is told from the point of view of a part of the Kafka composite: the point of view of the 'social being' part, which, as defined in the first part of the story, does not and cannot see all of the area of reference, or all of the implications in the events. If any interpretation of *Das Urteil* bases itself on an equating of G. Bendemann with Franz Kafka, it must necessarily be but half true, since the former is but half of the latter. Georg is erroneously confident, and above all, ignorant of all the significant relations between the people in the story—that existing between the father and the friend; between himself, the father and the friend; and more importantly, ignorant of the conflict between himself and the friend (the fact that he was causing the man in Petersburg to waste away without 'business successes', i.e. creative writing). The details of Georg's non-comprehension cannot be given here; it is enough to point out that he is the victim of a circumscribed point of view and that this deficiency is made clear to him immediately before his end:

'Jetzt weißt du also, was es noch außer dir gab, bisher wußtest du nur von dir.'

We should at this point attempt to show why Kafka himself regarded this story as being of major importance in his work and life generally. In the judgment Kafka quite simply expresses the victory of his writing self over his social self: not a temporary superiority, but a complete and final banishment of the one at the expense of the other, and for its benefit. In a very real sense the friend in Petersburg will thrive from now on. Georg's extinction is in fact the friend's first real success—that is, this very problem caused by the opposition of the two character facets can be used fruitfully as creative literature and indeed results in *Das Urteil* itself. At the same time Kafka has found a way of constructing or rationalizing paternal approval for his writing—and he can do this only by expanding the frame of reference in the story to such an extent that the father's disapproval can be seen in an altered light, which, though it in no sense makes Herrmann Kafka's attitude one of approval, transforms it into what is in essence a beneficent action, a being cruel to be kind. To adopt this enlarged scale of reference further implies that the 'social being' Kafka living with the actual corporeal father must appear as possessed of limited vision in this matter, because as far as he is concerned, the father is anything but beneficent, and at his level he cannot see how such a being could possibly help and further the activities of a person such as the friend in Petersburg. And surely there is no better way of representing this tragic lack of insight and the apparently senseless extinction of this dumb social self in the interests of the other than to tell the story exclusively from its point of view, together with the concomitant failure of comprehension and blind obedience.

Then again, the extinction of the social half does not mean its complete and literal removal, which could occur only with complete seclusion of the composite being, or in insanity, (both of which would imply the extinction of the literary self also)—Kafka represents rather the elimination of the social self in the form of a prohibition that is placed on its state of fruition: for him, the states of marriage and the family life. This prohibition can be shown most effectively only when the social half is ready for its fruition—Kafka waits till it stands ready for completion in marriage, and then annuls it. It is implied in the story that Georg's father is annoyed that his son has not decided to marry before, so that the prohibition could have been pronounced earlier, the whole affair cleared up, and the business success of the Petersburg friend begin.

Thus if there is any tragic element in the story, it is contained in the relation existing between Georg and his friend. This is such

that the success of the one implies the failure of the other, and only when we have this relationship firmly fixed may we go on to speak of the tragic destruction of Georg Bendemann. In the narrow world of Georg and his plans the tragedy is obvious and seemingly all-embracing—he is cruelly and senselessly wiped out. In the wider world of reference where Georg is but part of a composite character, his extinction is an occasion for joy, a great step forward in the interests of the whole, and an act of highest optimism and promise. At the same time it is anything but senseless in this sphere, and does not represent the craziness of God, or anything else as simplified.

To conclude the remarks on the judgment we have now to tie in the 'Freudian' aspects of the father-son rivalry displayed in the tale. (Kafka first heard of Freud in the Fanta gatherings in Prague in 1912. Their clearest later expression in his work is in the 'Vaterbrief'). These matters are crystallized in the story by the child-adult contrast made in the judgment and equated with a contrast between innocence and devilishness. This links with a whole body of remarks in which Kafka speaks of himself as an 'adult child' in schoolroom images.³ Note also in this connexion that Georg had described his Petersburg friend as 'ein altes Kind', and that the father had referred to this man in Petersburg as a son after his own heart, and had therefore expressed beyond doubt his approval of the 'altes Kind'. We have seen that at one level the marriage is condemned as a hindrance to the business success of the friend—but Georg's devilishness also has these other overtones we have termed 'Freudian', (since they involve a father-son rivalry between Kafka and his father of the sort treated by Freud). But the father in this case has the perfect weapon to counter the son's proposed rivalry in marriage—the son had made the mistake of contemplating marriage solely as an occasion of escape from or rivalry with the father, and thus is open to moral condemnation by the father. This is just what happens to Georg—his father condemns the marriage as being motivated, to say the least, by something which is not love. Kafka's diaries bear witness to the considerable pangs of conscience he suffered from proposing marriage to F.B. when he knew that by so doing he was merely trying to escape from his father, and that there was no trace of the usual pre-marital emotions.

This interpretation of *Das Urteil* has been restricted to an elucidation of the author's intention in his story and does not in any way pretend to be an exhaustive analysis of the total content. At the same time I hope that the biographical implications have been given due emphasis—it seems essential to see the story at

least from one point of view as being Kafka's successful attempt to construct a world in which his father could say of Franz the author: 'Er wäre ein Sohn nach meinem Herzen.'

NOTES

¹ Tauber, *Franz Kafka, an Interpretation of his Works*, Secker and Warburg, 1948, p. 16.

² See for example *Hochzeitsvorbereitungen auf dem Lande und andere Prosa*, p. 98, p. 287, p. 332.

Briefe: p. 290-1, p. 357, p. 363, p. 368.

There are other mentions of this matter in the *Tagebücher* too numerous to detail here.

³ *Tagebücher* p. 353.

Briefe: p. 222, p. 334, p. 370.

Briefe an Milena: p. 64, p. 145, p. 172.

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THE THEORY OF LEXICAL SEMANTICS*

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HERODOTUS, in the third book of his *Histories*, tells us that exiles from the island of Samos decided to call on the Lacedaemonians for assistance against their tyrant Polycrates. When they reached Sparta, they procured an audience with the magistrates and made a long speech to emphasize the urgency of their request. Apparently they had forgotten how much the Spartans disliked wordiness. The answer they received was to the effect that the Spartans had forgotten the beginning of the speech and could not understand the end; so the Samians had to try again. At the second sitting the Samians brought a bag, and merely said that the bag needed flour, whereupon the Spartans remarked that the word 'bag' was superfluous. All the same they decided to grant the request for assistance, and began their preparations for an expedition.¹

As linguists we can take a special delight in this story. Time after time the various Introductions to Linguistics treat us to a paragraph dealing with the importance of speech. I do not remember having come across a paragraph pointing out how often we can do very well without speech, or discussing reasons for not speaking where the situation would allow it: Spartan manliness, bad humour, protest against female talkativeness, or economy of effort. There is something to be said in favour of the view that very often speech is not used for communication, but as a sort of social music.

Apart from this moral lesson Herodotus' story reminds us of how much is understood from and communicated by the situation. In the little dramas of real life the situation comprises the setting of the stage, the objects and persons on it, their relationships and interests, the special tensions and the centre of interest constituted by the action in progress. We realize that intelligent, purposeful action is possible in a word-less situation—a remark especially directed against those who tend to identify language and thought—and that in actual life many co-operative actions take place in which speech performs a minor part, or none at all. Communication is not always needed, and if so, speech may be needed as an auxiliary. The auxiliary nature of speech. word and word-

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meaning is of basic importance in linguistic theory and in lexical semantics.

We are still far from having a theory of lexical semantics that is acceptable to a reasonable majority of linguists. The cause of this state of affairs can be found in the history of linguistic studies. For my purpose it will be sufficient to say that there was a period in which semantics was regarded purely as an historical discipline. The main questions were: How do words change their meanings? How can we find, and formulate, rules for these changes? Next came a period in which individual experience of word-meaning was the centre of interest, and in which semantics was flooded with psychological terminology. It was not realized that language should be seen as a community institution.

It was the German group of neo-romantics including Walter Porzig, Leo Weisgerber, Jost Trier, and especially also the philosopher Ernst Cassirer,² who, inspired by the theoretical writings of Wilhelm von Humboldt, re-established the non-psychological approach to lexical semantics and in connection with this, as a side-issue we might say, introduced the notion of the semantic field. In the United States the views of Leonard Bloomfield became popular. We may say that it is the official policy of various linguists belonging to Bloomfield's school to exclude 'meaning' from linguistic studies or at least to admit it as little as possible. Flourishing lexical semantic studies cannot be expected from such an attitude. As a result the historical approach, the psychological approach, the structural field approach and the more negative view exist side by side nowadays, sometimes interpenetrating each other a little. It is to be regretted that the very important work of the Dutch linguist A. Reichling remained largely unknown outside a group of Dutch linguists, because its terminology is often new and hard to follow and, therefore, requires an intimate knowledge of the Dutch language.³ Written in English it would have had a much needed beneficial influence in the 25 years of its existence. A useful booklet is *Wortinhalt und Weltbild* by Suzanne Öhman.⁴ The book *Handbuch der Semasiologie* by Heinz Kronasser reflects the historical-psychological attitudes of fifty years ago. The book that we now find mentioned most in bibliographies and in reading lists of our universities is Stephen Ullmann's *The Principles of Semantics*.⁶ Pierre Guiraud, in his booklet *La Sémantique*,⁷ says of this work by Ullmann that it is 'le manuel le plus systématique, le plus à jour et le plus récent'. However, I hope to show that it is open to criticism on a number of points. This is equally true of the relevant parts of books by Simeon Potter⁸ and Edgar H. Sturte-

vant,⁹ for the view I want to discuss is not just a personal one of Ullmann.

Lexical semantics is properly divided into two major parts: 1. synchronic or descriptive semantics, and 2. diachronic or historical semantics.

Synchronic semantics is concerned with a vocabulary at the synchronic level, that is, not with historical developments. It is interested in a vocabulary as a whole, attempting to show how the words are semantically organized and interlinked. It should not be confused with the work that produced conceptual dictionaries, as a word-meaning cannot be properly called a concept. The difficult problem of word-identity is sufficient to show that. The basic problem of synchronic semantics is that we have to approach a vocabulary as if it were a system, a structure,—since de Saussure we cannot avoid doing so¹⁰—whereas on the other hand we have to wonder if this fundamental hypothesis can be proved to be really valid. This is felt by a number of scholars. Two quotations will illustrate the point.

The first is a passage from an article by Hans Vogt¹¹:

If we accept the statement that languages form systems whose structures can be studied and presented, we shall also have to admit that such a statement represents a gross simplification. From all descriptions of languages it appears clearly that language is not equally structured in all its domains. There are highly and less highly structured domains, and domains which hardly exhibit structure at all. Structures are probably easiest to show in the domain of phonemics. . . . As for morphemics the same holds only to some extent. . . . As concerns vocabulary real structures can be discovered only for parts of it.

Although such scepticism runs against the basic axiom of structuralism we must appreciate the common sense, the feeling of reality, apparent in this passage.

A second quotation revealing at least uneasiness about the complexities of structure in vocabulary is taken from an article by Shirô Hattori.¹² He speaks in general about the "very complicated system of vocabulary" and continues:

In order to clarify the lexico-semantic structure of a language we think it important to discriminate the more basic words which are learnt in the earlier childhood, from the more learned and literary words learnt mainly by means of verbal explanations, and to give precedence to the study of the former.

Whatever we may think of this proposed simplification of the

problem, it will be clear that these scholars do not envisage an easy solution.

Does Ullmann's book contribute to one? With all respect due to the very extensive reading reflected in it, it must be said that it carried along too many harmful remnants of antiquated linguistic theories. As a result the right approach to synchronic lexical semantics is obscured. In order to substantiate this we ask one question that seems to lead to the centre of the problem: Has lexical semantics to concern itself with all words of a vocabulary without special preferences, or have certain groups of words to be cut out?

In the classical books on semantics, say Bréal¹³ or Erdmann¹⁴, or the relevant chapters in the books of H. Paul¹⁵ and W. Wundt¹⁶, the words that have to illustrate some type of semantic change seem to have been chosen at random. Very often they are nouns, and it seems natural that nouns are taken as examples—actually the Wörter-und-Sachen type of semantic research¹⁷ automatically leads to them. Sometimes adjectives are taken, or verbs and adverbs. The matter was not discussed.

Ullmann however gives reasons for excluding considerable parts of the vocabulary from the domain of lexical semantics. He distinguishes between 'full words' and 'empty words', and claims that full words only are truly lexical. 'Full' is what 'stands for a thing-meant', and 'empty' is whatever represents a relational meaning. The distinction is first made in a word like *ancillae*. The stem stands for a thing-meant and therefore is an object of lexical semantics; the ending *-ae* symbolizes a relational meaning and as such it is the object of syntax. As relational meanings are also symbolized by words, such as pronouns, conjunctions, particles, these types of words are properly objects of syntax, and should not be dealt with in lexical semantics. Two quotations from Ullmann's book may illustrate his view:

... it is evidently a misnomer to call purely syntactical elements *words*. As already shown, particles are on the same footing as other formal devices of syntax; intonation, word-order, modification and inflexion. (p. 59).

The location of the dividing line between lexical and syntactical function is largely a matter of opinion. The two extremes stand out with sufficient clarity; substantives and verbs on the one hand, pronouns and conjunctions on the other. There may be some doubts about the status of adjectives... and the category of adverbs may well be cut into two by this criterion: *beautifully* would seem e.g. to qualify for full word

status, whereas *there* is obviously an 'empty word'. (p. 60)

So pronouns and conjunctions, and unspecified numbers of adjectives and adverbs are banished, substantives and verbs remain safely in. Against this we wish to show that a dividing line between 'full words' and 'empty words' cannot be drawn at all. If we retain the clumsy terms 'full' and 'empty', it is easy to see that between 'full' and 'empty' a cup can be filled to many varying levels that pass imperceptibly into each other. In the same way we can often observe a sliding scale from full to empty and vice versa in vocabulary. Therefore the distinction is not suitable for a delineation of the field of lexical semantics. Moreover, it shuts off interesting avenues to the basic problems of lexical structure.

In order to clarify this a few digressions may usefully be made. Suppose I meet my neighbour at the gate. He tells me that a girl both of us know is going to marry. I notice that he refers to her successively in the following ways: 1. Joe Newton's daughter. 2. Margaret. 3. the girl. 4. she. 5. the person. 6. her.

The six different references all serve the purpose of identification of one and the same person. Although they have the same referent, their meanings are different. A discussion of references 1 and 2 would lead to the difficult theory of proper names, which I wish to avoid. For our purpose the references 3, 4 and 5 will be sufficient. My neighbour can use the group 'the girl' because I know already that his story is about 'Margaret, Joe Newton's daughter', and because so far no other girl has been introduced in the story. 'The girl' is a rather 'empty' reference, but in the conditions of the moment it serves the purpose. In the same way the word 'she' can be used as long as no other female person has been introduced, causing risk of misunderstanding. If, apart from Margaret, another girl had played a part in the story, neither 'she' nor 'the girl' could have been used without the help of other determinants.

The Concise Oxford Dictionary gives as meaning for the word 'she': 'the female previously mentioned or implied or easily identified'. This description falls easily into two parts: (a) the female, (b) previously mentioned, etc. If we want to be very critical we may say that part (b) is superfluous, as the content of (b) is already symbolized by the definite article in part (a). The group 'the girl' does roughly the same work as the word 'she', and the appeal to context and situation expressed in 'previously mentioned or implied or easily identified' is not less applicable than in the case of 'she'. The only difference between the two is, that 'the

girl' has a connotation 'young' which is absent from 'she'. Therefore the word 'she' is slightly emptier than 'the girl'.

Turning to reference No. 5 'the person', and comparing it with 'she', we notice that much that was true of 'the girl' is true in this case. However, the connotations 'young' and 'female' are both missing; the safeguards against misunderstanding to be provided by context and situation must be stricter accordingly. If we want to place the three references on a line stretching from full to empty, 'the girl' comes first, 'she' second and 'the person' third. So much for a demarcation line between nouns and pronouns. For a second digression we choose the word 'tree', because it has been discussed a number of times already, by de Saussure, by Guiraud and by Ullmann.

The word 'tree' is rather empty. It designates, according to the Oxford Dictionary: 'a perennial plant with single woody self-supporting stem or trunk usually unbranched for some distance above the ground'. For this notion the distinction of a trunk and a crown consisting of branches seems essential, nothing being said about foliage consisting of leaves or needles or something else. It leaves ample room for discussion as to whether or not a given plant is a tree. There can be no doubt that 'a tree' is not a given thing. Guiraud (p. 21) speaks confidently about 'arbre—la chose' as a 'substance concrète', which is very naïve indeed. A tree as such does not exist—each tree being an individual tree in a special species—and there are languages reported in which a word 'tree' is missing.

As compared with 'tree' the word 'eucalypt' is fuller, as in addition to the connotations implied in 'tree' there are a few more. But 'eucalypt' is a classifier all the same, and empty as compared with the fuller term 'blue gum', a notion determining shape and colour of leaves, branches, trunk, bark, height, etc. And again, 'blue gum' is a classifier as against the individual young and vigorous blue gum of my front garden.

Words of a higher level of abstraction, emptier words than 'tree' are also provided. The Oxford Dictionary mentioned 'plant'. Occasionally we could use the words 'object' or 'thing' for it and even the very abstract pronoun 'it'. Are they, for that reason, less truly lexical words?

Once we pay attention to the opposition full—empty we find it everywhere in vocabulary: with verbs, with adjectives, with adverbs. We also notice that no word identifies and describes the individual thing or referent completely, but that each word covers a range of its own. It is economical to use empty words where context and situation are such that there is no need for a

full word. In other cases even a full word cannot do the work of identification, and a description is needed. An empty word may also be used when the details implied in a full word are not relevant; or when the speaker does not know the details needed for deciding what full word to use. Much depends on the skill and the judgment of the speaker. It strikes us that all word-meanings are 'relational' and that the terms 'relational' and 'syntactical meaning' have a very weak basis. For our purpose it is sufficient to stress that the empty words must be brought back into the fold of vocabulary.

The inclusion of the empty words in lexical semantics may help in the development of the field-theory. We know that the field-theory has been brought to the fore by Leo Weisgerber and Jost Trier, who could point to earlier work done by R. M. Meijer in 1910.¹⁸ The development of the notion since 1930 or thereabouts has not altogether achieved what was then anticipated. A useful survey is given by Suzanne Öhman, which I will not repeat. Some of the vocabulary systems she discusses are military titles, titles in an administrative hierarchy, terms in a monetary system. Such systems are of course artificial and do not really represent what we are interested in. We would want natural systems—in which term the word 'natural' means at least that there has not been any interference or regulating authority from a government department. Subjects such as the names of family relations or the colour names studied by Weisgerber form more satisfactory material. Such systems are formed, we might say, in the democratic way by unspoken agreement in the community. Their usefulness is recognized. They are generally accepted, and handed down from generation to generation. Occasionally terms, usual in neighbouring languages, have been accepted and have been fitted into the existing systems. The names of the days of the week, the names of the months, the names of the seasons, form tightly organized groups, the name Wednesday, e.g., meaning the day following Tuesday and preceding Thursday. We feel, however, that these too are rather special cases. The numerical system is very cohesive: the meaning of each term is strictly related to those of all other terms in the system, and vice versa. The question may be asked: Do strict interrelations comparable with those existing between the names of the days or the terms in the numerical system exist anywhere else?

The best material for such a study might be found in the empty words. For example: 1. the personal pronouns with the corresponding series of possessives. 2. The demonstrative and interrogative pronouns and the parallel adverbs. 3. The prepositions

which very often form binary systems of antithetic correlations. 4. Correlative adjectives and adverbs.

Here we find material in which structure is obvious, and where the nature of the structure and of the interrelations between the terms can be studied. To give an example: We feel, without going into the matter deeply, that the relations between the words 'four' and 'five' are of a different kind from those between 'nephew' and 'cousin'. We would like to know how intrinsic the relationship is that is implied by pairs such as *big* and *small*, *long* and *short*, *thick* and *thin*, *high* and *low*, *light* and *dark* or *light* and *heavy*, *hard* and *soft* and *hard* and *easy*, *warm* and *cold*, *clean* and *dirty*, *strong* and *weak*, *good* and *bad*, *old* and *young*, etc.

It must be realized that the relationships between such pairs are not just associations. Such pairs are understood by and in and against each other; they constitute each other, a fact that e.g. Osthoff¹⁹ and Gustav Stern²⁰ never did grasp. Actually, it is doubtful if Ullmann is clear on this point. He speaks of word-systems as 'associative networks of names', the connections between which would be 'dormant in the mind of every single individual' (p. 79), expressions that recall the weakest sides of linguistic psychologism. A notion 'sister' is built on the fact that a notion 'brother' does exist, and the other way round. This is not a matter of dormant associations, but of knowing the meanings.

So a primary advantage of including the empty words in lexical semantics is that they provide undoubted structures which may serve as working models in the exploration of the various districts of vocabulary. They give additional opportunity to enquire into the nature of the relations and connections between the individual words. This leads to a checking of current definitions of word-meaning. There is another advantage which I mention only in passing. Diachronic or historical semantics has mostly concentrated on the question of how words change their meaning. We can ask a different question: What words change their meaning? Thinking about the vocabularies of, e.g., the Germanic languages, we notice that some words have hardly changed their meaning over centuries, whereas others have shifted continuously. Take again the personal pronouns. The word 'I' has hardly changed its meaning since the original Indo-European unity, the word 'we' has done so only in so far as the disappearance of the dual has affected it. The system of numerals has not shown any important change for a long time; abstract adverbs for spatial and temporal relations have been constant over hundreds of years.

A vocabulary develops through the ages along with the society and the culture of which it is the instrument. Anybody who has

done some historical research in vocabularies knows how each province and district of a lexicon has its specific history. The terminology of the most elementary manifestations of civilization appears as a solid body in the centre. A good number of empty words seem to belong to it. It would be distorting the picture if one left such an important, central part of a vocabulary out of consideration.

NOTES

¹ Herodotus, the *Histories*, translated by Aubrey de Sélincourt, The Penguin Classics. Pp. 193-194.

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¹⁸ Meyer, R. M., *Bedeutungssysteme* (Kuhn's Zeitschr. 43—1910).

¹⁹ Osthoff, H., *Vom Suppletivwesen der indogermanischen Sprachen* (Heidelberg, 1899), p. 3.

²⁰ Stern, Gustaf, *Meaning and Change of Meaning*. (Göteborg, 1931).

BOOK REVIEWS

THE NEW ENGLISH BIBLE: NEW TESTAMENT. *Oxford and Cambridge University Presses*, 1961, pp. xiii + 447.

MANY of us rejoiced when we heard that Dr C. H. Dodd was to be the director of this new translation, our doubts about the wisdom and the need of the enterprise allayed. We expected that the wisdom and learning, the insight and penetration, and the limpid style of that great scholar would be reflected in the translation. The scholars who have changed the face of English Biblical scholarship will all acknowledge Dr Dodd as their leader. There has been nothing shoddy in his workmanship, nothing shallow, nothing commonplace, nothing timid, and nothing new for the sake of novelty.

His direction was, we thought, a happy omen. Perhaps we half expected him to do all the work himself.

"No one who has not tried it," says the Introduction, "can know how impossible an art translation is". Where a bad tradition exists, as it does, the difficulties are increased. In the nineteenth century, those who translated ancient texts had a care for exact translation such as led them to shun paraphrase. The honesty of their work demanded (it would seem) that the original language was not concealed by the translation. Therefore those who were commissioned to make the Revised Version accepted with equanimity restrictions and provisos which required them in effect to produce a work in Victorian-Stuart English. The result was a version in a halting prose that has never lived. It may be that as a work of scholarship it is still unsurpassed; but none of it will find a place in anthologies of English prose.

Nevertheless, it suited the presuppositions of the time: it suited the notion that translation was not honest if it concealed the fact that it was translation; it suited the notion that a religious book must have a heavy, doughy feel and an antique smell; it suited the notion that religious literature hundreds of years old must speak as from a great distance, not attempting to masquerade as a contemporary message.

Audacity was required, even in the mid-twentieth century, to set out to produce a version of the NT which should be wholly contemporary in language and flavour, in idiom and vigour and directness. A courageous translation has, in fact, been given us, worthy of Dr Dodd.

The New English Bible is an outstanding example of the translator's art. It does not read like a translation, and reverence for the Bible has not led the translators to confuse the art of translation with the art of embalming. Because it is courageous it will not wholly please anyone. Some will hold as faults the very features which others will praise as courageous. The translators, recognizing that people are more likely to read this version to themselves than to hear it read to them, have produced a volume which is intended to be savoured by the eye, a book which is designed to be read in a twentieth century manner. The printers have co-operated admirably, to produce a volume pleasant to the eye.

It was hoped to produce a New Testament which should recapture readers. It was imperative, therefore, that all trace of pompousness should be eliminated, all suspicion of talking down to the reader, every hint of insincerity, and all that smacks of holy incantation or professional jargon. These excellences have been attained. But they have not been attained without loss. It is not to be expected that a version easy to read by the

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eye should possess the dignity and rhythm and sonorousness necessary for reading aloud. It is a light-weight translation, meet (it might be argued) for the twentieth century.

In order to avoid a stilted English, the translators have, as they say, not felt obliged (as did the Revisers of 1881) to make an effort to render the same Greek word everywhere by the same English word. They realised that they had to choose between two courses, the production of a New Testament that would attract readers or a New Testament that would satisfy the needs of expositors. Here is a second loss.

It is at once the weakness of the RV as literature and its strength as 'Scripture' that it did try to confine itself to the same English word for every use of a Greek word. It is possible, knowing no Greek, to expound from the RV, confident that similarities and echoes in English represent similarities and echoes in the Greek. But how shall the reader of the New English Bible, having no Greek, be aware that the one word *πιστεύω* lies behind at least four English terms—to believe, to have faith, to have the faith, and even to be converted? Or how shall he know that *ἐκκλησία* is represented by both 'church' and 'congregation'?

Sacred Scripture must be a book in which echoes ring. Whether it be Christian or Moslem or Buddhist, Scripture is the product of a believing community and is addressed to members of a believing community. It is written out of faith in order to safeguard and promote the faith. It possesses a unity that stems from the faith which produced it. Scripture is thus a book full of echoes, each writing therein giving undertones and overtones and a deeper resonance to other writings contained in it and at the same time gaining similarly from them.

The echoes in this new NT are silenced by two factors, the absence of cross references and freedom in translating.

It is manifest that this version could not attempt to fill all the diverse uses of Scripture; and there is no reason why it should have attempted such a feat. We have the RV and the RSV for scholarly use and for reading aloud, we have the AV for sentimentalists, and we have popular, not to say vulgar, private versions.

It is unfair to condemn a book for not being what it did not set out to be. Accept it as a modern version for private reading, and what is to be said of it?

The translation is good. There are occasional flashes of brilliance. This is certainly no hack job. It is a bold and successful attempt to achieve something more weighty than the substitution of English words for Greek: it is a bold and successful attempt to convey the feel of the Greek in modes entirely English.

Here are some examples. I give also the RV for the sake of comparison. 'They think religion should yield dividends' for the RV's 'supposing that godliness is a way of gain'. 'There have in fact been widows who have taken the wrong turning and gone to the devil' for 'already some widows are turned aside after Satan'. 'If you really received it all as gift, why take the credit to yourself?' for 'If thou didst receive it, why dost thou glory as if thou hadst not received it?' 'Source, Guide, and Goal of all that is—to him be the glory for ever' for 'Of him and through him and unto him are all things. To him be the glory for ever'. 'This touched them on the raw' for 'They, when they heard this, were cut to the heart'. 'You had better go to the shop and buy some for yourselves' for 'Go ye rather to them that sell and buy for yourselves'.

There are, however, some usages which seem to me both inexact and

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vulgar. When did the Final Clause die out in English? 'When you receive an invitation, go and sit down in the lowest place *so that* when your host comes he will say . . .'. But the Greek has *ἵνα*, and the sense requires 'in order that'.

A certain slovenliness attends the following passages—a small selection—in all of which the Greek has *ἵνα*. 'When you stand praying . . . forgive . . . *so that* your Father in heaven may forgive.' 'I always try to meet everyone halfway *so that* they may be saved.' 'He must have a good reputation with the non-Christian public *so that* he may not be exposed to scandal.'

I observe that a familiar mistranslation at *Hebrews* 3.13 gets a new lease of life. The Greek *ἄχρις* is translated 'while', which it does not mean and which ill suits the context. Its proper sense 'until' is required.

What was it that was collected after the feeding of the five thousand? The Greek word in *Mark* 6.43 and all the parallels is *κλάσματα*, the noun of the verb *κλάω* used a few verses earlier. The point is that what was left over was what Jesus had broken and had no need to distribute. The 'preaching point' was first the inexhaustible generosity of God, far in excess of the needs of men, and secondly that the twelve baskets full, one for each apostle, assured the apostles and the apostolic Church after them of a continued supply of the bread of life. All this is missed by the translators who, apparently visualising an untidy Bank Holiday crowd, give the following rendering, 'twelve great basketfuls of *scraps* were picked up'.

Every reader will find translations not to his taste. But he will also find far more to rejoice over than to criticise.

What will be the future of this translation? I venture a prophecy that its life will be short. If I need a scholarly version I shall use the RV. If I want a modern translation for reading aloud in public I shall use the RSV. If I want a present for a Confirmation candidate or a godchild I shall choose the New English Bible. Its very virtues have restricted its scope. It is a version for private reading and, as such, a laudable achievement. Yet its chief virtue may prove its undoing.

The reader will be handling a translation from a text nearer to the original Greek than has been available to earlier translators; he will be handling a translation by scholars who have faced and mastered to a greater degree than their predecessors the demands and disciplines of the art of translation; he will be reading a translation which may speak to him with greater relevance than any other version can attain. Yet its future may be brief.

For it will be read for its readability. It will be read, that is to say, precisely because it is not 'Scripture', precisely because it is not weighed down by associations with worship and sermons and the parsonic voice and the claims of ancient beliefs, precisely because it presents itself as intelligible apart from a believing community, the Church.

In other words it will not become 'Holy Scripture'.

Its life will be short. But I have great hope that during its short life its influence will be great.

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LIVY: HIS HISTORICAL AIMS AND METHODS. P. G. Walsh, *Cambridge University Press*, 1961, pp. xi + 301.

As Walsh points out in his Preface, Livy has been rather neglected by English-speaking scholars in recent times. A full-length study of the historian was certainly needed, and Walsh has performed a valuable service by supplying it in this admirably learned book. He has been able to take advantage of a good deal of work by modern Continental scholars in particular.

The first of the eleven chapters presents 'The Personal Background: Patavium and Rome'. Walsh proceeds on the assumption that Jerome's dates for Livy's life (59 B.C.-A.D. 17) are wrong. The argument is as follows. Jerome brackets the birth-dates of Livy and M. Valerius Messalla Corvinus under 59 B.C. But it is certain that Corvinus was born earlier than that. Probably Jerome has confused the consuls of 64 (Caesar and Figulus) and 59 (Caesar and Bibulus), and Corvinus was born in 64. Now Jerome puts Corvinus' death in A.D. 13. It is suggested that this date should be pushed back five years, like the birth-date, *i.e.* to A.D. 8. By analogy Jerome 'may have made the same mistake with Livy as with Corvinus. The length of life is accurate, but both birth and death are postdated by five years' (p. 19). Hence Livy's dates are 'more probably' 64 B.C.-A.D. 12. Unfortunately for this argument, Corvinus' death-date is not to be backdated to A.D. 8. R. Hanslik (*R.E.* II Reihe VIII A 1 (1955) s.v. M. Valerius Messalla Corvinus) has shown that the date A.D. 13 is correct and that the *Freiherianus* MS of Jerome gives the right figure for the length of Corvinus' life—LXXVII (*i.e.* 64 B.C.-A.D. 13 with inclusive reckoning); the reading of other MSS—LXXII—probably derives from a 'correction'. There is no such muddle in the dates for Livy, and we remain with insufficient grounds for doubting Jerome's evidence.

Some MSS of the *Periochae* state that book CXXI 'editus post excessum Augusti dicitur'; we must assume that this applies to all books from CXXI to the end (Walsh incorrectly says we are told this). Walsh suggests that these books, which covered the period 42-9 B.C., were withheld from publication by Livy—to avoid giving offence to Augustus. He fails to notice that this is inconsistent with his belief that 'there was complete liberty for Livy to write what he pleased' (p. 12). The suggestion may perhaps count as interesting but unlikely. The bald summaries of the *Periochae* give no hint of matter offensive to the régime, and even, on the contrary, manage to convey the conventional denigration of Antony and Cleopatra.

It is presumably an oversight that causes Walsh to date book XXVIII 'before "the subjugation of Spain" (26/5 or 19 B.C.?)' instead of *after*. But it is not clear why we are to infer from Crematius Cordus' speech in Tacitus *Ann.* IV, 34 that Augustus had read the books in which Pompey figures, 'long' before his death in A.D. 14. Walsh's treatment of the publication question seems in general rather perfunctory.

Walsh would regard the pentad (rather than the decade) as the basic unit of composition of the *Ab Urbe Condita*. It might perhaps be better to say that Livy uses a pentadic within a decadic structure. Walsh denies that the system breaks down in the late books, but there is an inconsistency in his views here. If, as he implies, Livy's work was complete, how can the termination in the 142nd book be reconciled with pentadic or decadic structure?

On the question of Livy's relations with the Augustan régime, Walsh is prepared to agree that the historian's work was 'fostered by the govern-

ment', but rather fervently denies that there was collusion on political matters between Augustus and the influential writers of the day. He is somewhat rhetorical here, using phrases like 'blinkered spokesman of Augustus' as targets for refutation. He advances the surprising view that Livy in the early books was *forming* public policy on religious and moral reform. When he notes that 'nowhere is there flattering mention of the Emperor' (p. 14), he seems to forget that we lack the portion of the history where this might have occurred. Against the view that there is a tacit and symbolic identification of Augustus with the great Romans of the past in Livy's work, he argues that 'a weapon of propaganda which preaches its message by such symbolism is hardly likely to be efficient' (p. 18). He might have reflected on the symbolic character of that prominent propaganda medium, the Roman coinage. In all this Walsh's resort to rhetoric at least has the effect of warning the reader that he is in the thick of controversy, and the discussion is certainly stimulating.

The second chapter, 'The Tradition of Ancient Historiography', is a very useful survey of Greek (especially Hellenistic) and Roman historiographic theory and practice. Livy is viewed as, in particular, the practitioner of Ciceronian theory, with the ideal of truthful history in a worthy literary setting.

The third chapter considers Livy's 'Religious, Philosophical and Moral Preconceptions'. Walsh appears especially at home in this field. He finds elements of truth both in the view that Livy was a sceptical rationalist and in the view that he had a strong belief in the ancient gods. Livy's rationalism is confined to the superstition of the lower classes; and he sees in Roman religious beliefs not only social and moral utility, but a symbolic truth. This takes us on to a thorough examination of the influence of Stoic ideas on Livy's thought. His Stoic outlook comes out not only in his denunciation of Academic and Epicurean notions, but in his view of the growth of Rome's power as something inevitable and predetermined. Particularly striking is his use of final clauses in the first decade to suggest impersonal forces at work in this process. 'The whole of early Roman history is thus depicted as a period of trial, in which the military and civic virtues of the Roman people are thoroughly tested so that they may become physically and morally capable of world leadership.' (p. 52.) The chapter ends by examining the emphasis assigned to the cardinal Roman virtues in the history. *Pietas, fides, concordia, disciplina, prudentia, ratio, clementia, pudicitia, virtus, dignitas, gravitas, frugalitas*—these, 'clothed in the accidental garb of the leaders of each generation, are the true and enduring heroes of the *Ab Urbe Condita*' (p. 66). The discussion passes naturally to the subject of the next chapter, 'Roman Morality Historically Characterised'. Characterisation is a prominent feature of the work, and the discussion of Livy's methods produces the conclusion that his conception of history, dominated by idealised heroes (*e.g.* Scipio) and denigrated villains (*e.g.* Hannibal), has led him to falsification not by error but by design.

Chapter V, on 'Livy's Historical Authorities', necessarily treads the well-worn path of *Quellenforschung*, and provides a useful and judicious discussion of Livy's probable sources decade by decade. This connects with the first part of the next chapter, 'Livy's Historical Methods', in which the use of the sources is discussed. Livy has selected his authorities carefully and well, but his manner of exploiting them leaves much to be desired. Generally, he is found to follow one main source in the description of an event, introducing his own motivation, and reorganizing the material stylistically: then, at the end, he quotes variant accounts and interpretations.

'Such a method would be forgivable if Livy had consulted the secondary authorities *before* composing his main account, so as to amend or modify it when the subsidiary sources presented a more probable interpretation' (p. 141). Unfortunately he didn't. (Walsh disposes rapidly of the objections of M. L. W. Laistner.) It is important to note that the view that Livy follows one main source at a time does not entail that the main source is always the same. Thus Walsh gives a convincing solution of the problem of the sources for XXV, 8-11 (the fall of Tarentum) by the hypothesis that Livy has followed Polybius in c.8 and c.11, but Coelius Antipater in cc.9-10 (p. 126). This is the method that has produced the notorious 'doublets' in which the same event is narrated twice, as the main source has changed. It naturally leads also to inconsistencies and contradictions.

Walsh conscientiously exemplifies the other unpleasant features of Livy's historical method; perversion or dissembling of the truth for patriotic or moral reasons, the well-known weakness on geography, ignorance of his main subject—war, political innocence and inexperience. On the credit side are set Livy's care to reproduce administrative details of government, attention to topographical detail, and the effort to explain the evolution of Roman law. The inevitable conclusion is that Livy is an industrious, but not a scientific historian. Walsh, however, thinks that the historian atones for his manifold defects by what he calls Livy's psychological or imaginative insight, which 'recreates for us the spirit, the *Geisteswelt* of the Romans more revealingly than any other writer'. (p. 172.) The snag is—how can we know that Livy's 'insight' is any better grounded than the rest of his understanding of the past?

Four chapters are devoted to literary and linguistic matters—'Livy's Literary Methods', 'The Narrative: Literary Genres' (analysing the uniform treatment of standard themes like sieges and battles, and bringing out the interesting point that Livy often chooses to view events from the underdog's angle), 'The Speeches', and 'Livy's Latinity'. This last concludes with a discussion of Asinius Pollio's jibe against Livy's *Patavinitas*. Walsh offers good reasons for dissenting from the fashionable view that the term derides Livy's conception of history. He points out that Quintilian understood it as referring to his Latinity and that Pollio was a notorious fanatic about linguistic purity. He leaves it open whether Pollio meant to censure Livy's spelling and pronunciation, or his divergences from Ciceronian usage.

The final chapter, 'Livy as the Historian of Rome' is largely a summing-up of the earlier discussions. The obvious point is brought out that Livy's value for Roman history varies according to the source he is following. He is given credit for warning us that little factual detail was available for the years before the Gallic sack—though this idea seems to be simply transcribed from Claudius Quadrigarius. Scepticism can surely be one's only reaction to the claim that Livy's portrayal of the conflict of the orders is 'of immense value' for his psychological insight in evoking the atmosphere of the struggle—especially after Walsh's admission that the story has been worked over by the annalistic tradition in the light of later Republican history. He concludes that Livy's 'performance as historian is outshone by his literary virtuosity'; which must be regarded, on the evidence assembled by Walsh himself, as an outstanding understatement.

The work concludes with a useful Select Bibliography and an Index. It is a pity there is no index of citations from Livy; this would have been particularly valuable.

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P. CORNELIUS TACITUS: UITGELEZEN TEKSTEN. Edited by M. van der Mijsbrugge. *Antwerp, De Nederlandsche Boekhandel*, 1957, pp. xiii + 216. Hulpboekje, pp. 32.

DR VAN DER MIJSBRUGGE (who is also an M.A. of Harvard) publishes in a Belgian series of Classical texts for schools ('Palladium') extracts from Tacitus, covering the *Dialogus*, *Agricola*, *Germania*, *Histories* (1 and 3) and *Annals* (1-4 and 15). A large number of short footnotes provide an extremely successful commentary on the text and pay close attention to Tacitean idiosyncrasies, although one would not have thought it necessary, for example, at p. 143 to provide a note 'si (ali)quis'. An accompanying booklet provides a vocabulary (with special attention paid to words occurring more than once in the text) and useful observation on Tacitus' syntax and style.

Since the offering of his work for review can only have been a gesture of goodwill on the author's part, it may be best to draw attention to those features of the book which most strike one accustomed to the traditional English Classical textbook. In the first place the author is inspired by the assurance that 'it is a generally recognized fact that no Latin author awakens as much interest in students as Tacitus'. I suspect that it would be our experience, not merely that the average Matriculation student would flounder, but—more important—that few Latin authors make greater demands upon the maturity of the reader. And yet, if we may believe Dr van der M., it is true of the Belgian intellectual climate that 'Tacitus is the author who, through his penetrating revelations from the life of the spirit (I can do no better with 'het zieleleven'), fully satisfies the awakening inclination for self-analysis and psychology among young people'.

The author has certainly catered for the questioning mind. Throughout have been scattered groups of questions for particular study, such as (after the first three chapters of the *Agricola*) 'Show that T., despite his gloomy outlook on life, nonetheless believes in the dignity of man' or (after *Ann.* 1.38) 'How is it to be explained psychologically that these soldiers were intimidated and subdued by the "audacia" of their commander?' Questions of style, characterization, argument, etc., also appear, but the further one advances in the book, the more *psychologisch* tends to become a keyword.

The other significant feature of the book is the amount and variety of comparative material, ranging from Caesar, Cicero and Suetonius to Bosquet, Mirabeau, Montesquieu, R. W. Emerson (on the English climate) and even six pages of Afrikaans from N. P. van Wyk Louw's Play, *Germanicus*. For the *Annals*, several extracts from G. Le Bon's *Psychologie des foules*. It is obvious that Dr van der Mijsbrugge has taken great pains over his work. It deserves to be found useful by the student for whom it is intended.

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K. J. MCKAY

THE SOCIAL PATTERN OF CHRISTIAN GROUPS IN THE FIRST CENTURY. E. A. Judge. *London, Tyndale Press*, pp. 77.

MR JUDGE gives as his sub-title: Some prolegomena to the study of New Testament ideas of social obligation. In this monograph he uses his considerable, indeed expert, knowledge of the Graeco-Roman world to plot out the place of early Christian groups within it. The basic social institutions

of Hellenistic communities are described and illustrated from New Testament documents. Indeed, Mr Judge regards those documents as of unusual value for our knowledge of the general life of the eastern Mediterranean in the first century. Practically all non-Biblical literary material which survives 'was produced in circles patronised by the Roman administration or by the members of that government itself'. The New Testament documents give us what is frequently lacking elsewhere, a slant upon human life and institutions which is not dominated by the official Roman viewpoint.

After an introductory chapter stating his intentions, Mr Judge gives us brief but useful studies on Republican institutions: *politeia*; the Household community: *oikonomia*; unofficial Associations: *koinonia*. Among the last of these the Christian Church (or Churches) have a position of peculiar interest. He then discusses the social constituency of Christians and shows that, contrary to much popular writing on the subject, Christianity did not spread predominantly amongst the poor and the outcast members of society, but on the basis of the Christian household: it was 'a socially well backed movement of the great Hellenistic cities'. He examines legal proceedings involving Christians and comes to the conclusion that, in the first century, 'the basic problem for the Christians was not their relations with the government, but with the communities within which they lived'. He concludes with a somewhat sketchy account of ideas of social obligation in the New Testament, in which he makes however the principal and most important point that New Testament ethics are much more 'secular' than 'ecclesiastical': the didactic and paraenetic passages of the New Testament documents are more often concerned with the obligations of the Christian to the societies in which he is placed than with his religious duties or the cultivation of piety.

Of the value of such a monograph there can be no doubt. A trained ancient historian takes a fresh look at the Christian groups of the first century, and shows how they fit in or fail to do so. In a day when many students come to the New Testament without any knowledge of its social and historical background, this essay is most welcome. It is so important, and Mr Judge (it is to be hoped) is so likely to write more on the subject that it is perhaps worth while to be a little critical. The ground for disquiet can be stated generally: for all his acute historical approach, Mr Judge uses the New Testament documents uncritically. On a number of occasions, as it happens, this does not matter: the main point is sufficiently evident to make it unimportant that a quotation used does not support the point being made. For instance, Mr Judge asserts, quite rightly, that 'the Christian preachers worked from the assumption that they had a universal obligation' (p. 50). He then goes on to quote Mk. XVI 15 in support ('Go ye into all the world, and preach the gospel to every creature'). But nothing after verse 8 belongs to the genuine text of Mark: the arguments against the authenticity of verses 9-20 must be regarded as decisive both on external and internal evidence. The place and date of origin of these verses is a matter for some debate: 'the most probable conclusion', writes Dr C. H. Dodd, 'seems to be that the author is in the main composing freely out of current tradition, but drawing upon Matthew and Luke for part of his material. As a summary of what happened after the discovery of the empty Tomb it carries no independent authority'. Mr Judge ought not, therefore, to use a quotation from this section except as evidence from a late summary of what by that time (say, by the middle of the second century) would have been *believed* to be the content of the risen Christ's message to his disciples. His point is in general sound, namely, that 'the Christian preach-

ers worked from the assumption that they had a universal obligation', although I do not think that—as he suggests—they worked from that assumption from the beginning: it was one of the things they had to learn. But the assertion is not rendered any stronger by quoting Mark XVI. 15 in its support.

It would be possible to multiply examples of this sort: for instance, Mr Judge quotes Lk. XIX 11-27 (the nobleman who went into a far country to receive for himself a kingdom) in support of the contention that 'the form of government the disciples most readily understood was monarchy' (pp. 10-11). But the Matthaean form of this parable is generally taken as being nearer the original, and there the central figure is a merchant dealing with his house. The question then becomes not one of the language most readily understood by the disciples of Jesus, but why Luke (or the tradition which he represented) presented the story in his way. The gospel records frequently tell us at least as much about the Christians of a later age in a number of parts of the Roman Empire as they do about the disciples in Palestine during Jesus's earthly ministry; and Mr Judge might have exploited this information to his advantage.

A point of some substance is raised by Mr Judge's use of the Book of Acts. Although at one point he admits that 'the literary form of the book of Acts suggests an apologetic intention', he makes little use of this insight and at one or two decisive points ignores it. For instance, it may be part of the intention of the author of Acts to present Christianity as socially respectable and politically innocuous. In that sense its evidence for the social standing of early Christian groups and its accounts of the legal proceedings in which Christians were involved must be treated with caution. In particular, the interesting fact to which Mr Judge draws attention, that 'at Corinth the differences between Jews and Christians were for the first time submitted to the jurisdiction of a Roman magistrate' may derive its significance for the author of Acts from the fact that now his narrative moves inescapably Rome-wards. Paul has just preached in Athens: that climactic point in the narrative is past. The gospel has been preached in the centre of the cultural world. Greece has been touched. The road now leads to Rome. Every hint suggests this, including attention being drawn to the role of a Roman magistrate.

Mr Judge must then be read with caution as well as gratitude. He has, starting from another point, opened up a discussion about the social standing and obligations of early Christians on which much work has also been done by New Testament scholars such as Archbishop Carrington, E. G. Selwyn, and Martin Dibelius. Carrington and Selwyn's work on primitive catechetical material, and Dibelius on the so-called *Haustafeln*, supplement Mr Judge on social obligation among Christians of the first century. But they do not make his discussion unnecessary. We shall hope to hear more from Mr Judge on this matter.

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J. D. McCAUGHEY

VISIO PACIS: HOLY CITY AND GRAIL. Helen Adolf. *Pennsylvania State University Press*, 1960, pp. 217.

THERE is no aspect of medieval studies so productive of speculative scholarship as the whole complex of Arthuriana and no strand of this complex so challenging and frustrating as that of the Grail legend. The present book, as its title tells us, is an attempt to make a fresh approach

to this perilously difficult subject and it comes from a scholar whose contributions across many years have made her work well known and respected in the field. Dr Adolf is an Austrian scholar now living in the United States who brings to the subject a characteristic combination of detailed and painstaking scholarship and fervent and persuasive advocacy of a position.

Dr Adolf's thesis has become familiar to us over the years and it may be summarised briefly by saying that she holds that the Grail as a symbol sprang out of the Crusades. After the fall of Jerusalem in 1187 the symbolic goal of Christian life on earth was lost to Christendom and the Grail was advanced to take its place. She finds the genesis of the Grail legend in this reading in Chrétien de Troyes's *Conte del Graal* and Robert de Boron's *Joseph*, of which, she says, 'one is the fruit of alarm, the other the fruit of defeat'.

This startlingly unorthodox view of the nature and genesis of the Grail symbol is presented in pages of close and carefully documented exegesis of texts, study of contemporary chronicles and discussions of the contemporary use and interpretation of symbols. For Dr Adolf, then, Chrétien de Troyes will give us in the *Conte del Graal* a romance of which the warp is a Celtic story and of which the woof is, in part, a reading of the political and spiritual situation of the late 12th century, and it is her hope that the prevailing orthodoxy of the Celticists will be receptive to the new dimension. She hopes to transfer the Grail from its traditional image of a Celtic borrowing which has been transmuted in its new Christian context from a purely physical object to one endowed with the richest Christian theological associations, into something at once much richer and much more deeply involved in the most profound aspirations, hopes and fears of Europe at the end of the Third Crusade. Having established, to her satisfaction, her basic premiss in her discussion of Chrétien and Robert de Boron, she passes in the later pages of her book to examine the development of the use of this politico-theological symbol in Wolfram's *Parzival*, in the *Perlesvaus*, in Albrecht's *Titivel* and to discuss the basic notions of the Stricken Society, the Earthly Paradise and the nature of the Quester.

Even a bald and inadequate summary may succeed in conveying something of the excitement and high purpose of this short but dense book. For it is nothing if not the book of one who has searched lovingly and perceptively to bring order and meaning into a body of literature to which the key has long seemed to have been lost. Dr Adolf's grasp of her material is singularly impressive; her presentation of her reading of that material is equally impressive. It would be naïve to assume that in a subject so notoriously complex and contentious any measure of unanimity would be possible. It is clear from her side-remarks that Dr Adolf is well aware of the measure of opposition that her views have experienced and will experience. Even if there is any ground for hoping for final settlement of such contentious questions as surround the Grail legend, the time for such a settlement is obviously far off and the most that we can hope for is that successive explorations of the theme will result in progressive clarification.

That Dr Adolf's book does bring real clarification is undeniable. It is an illuminating and most important study of the legend. This is not to say that all, or many, of her readers will accept her thesis as it stands. She herself is clearly uneasy about the strength of parts of her argument and is, at times, prepared to concede the weight of probability set against her. But she is nothing if not confident and dedicated to the exposition of her

positions. She is, in fact, before all else an apologist for a position taken and she is not disposed to allow what appear to her trivial objections to stand in the way of the development of the argument.

But many of us will judge these difficulties to be formidable. In fact, the whole basic thesis of the book seems to me at best unproven—and probably unprovable. No one who fully grasps the ability of the Middle Ages to assimilate to themselves existing symbols and give fresh and new meanings to these symbols will feel inclined to question the *intrinsic* possibilities of her approach. But the detailed working out of the questions is a very different matter and, quite frankly, Dr Adolf's very dedication and enthusiasm, which give the book its characteristic quality, refuse to allow her to admit the frequent weakness of her evidence and give her the courage to set aside inconvenient obstacles and leap across equally inconvenient gaps. And there are too many of both of these for the book to carry the kind of conviction that Dr Adolf wishes it to have.

In fact, it is clearly an important part of the richness and permanence of the Grail as a symbol that its significance is not exhausted by any single explanation. No doubt Dr Adolf would concede this, but her enthusiasm for the validity of her own perceptions sometimes leads her close to forgetting it. She has, I believe, made a valuable contribution to the study in her insistence upon the relation between the poets' preoccupation with a symbol of regeneration (with its rich theological associations of the Passion and its reenactment in the Mass and Eucharist) and the malaise of a society which had lately seen its highest endeavour come to nothing, in large part as a result of human fallibility. That Chrétien, Robert and their successors took the point seems undeniable. But that this adoption can be explained and confirmed by reference to the details of the contemporary situation is much more doubtful. As a result, we do not have here a single solution to complex literary problems: but we do have a valuable reading of a series of poems which makes them the richer and more meaningful.

University of Sydney

G. H. RUSSELL

SIR RICHARD ROOS. Ethel Seaton. *London, Rupert Hart-Davis, 1961, pp. 592.*

In her Preface Miss Seaton warns us that in the pages that follow we can expect things that will displease many of her readers and she offers us this description of the book: 'a hybrid of biography, history, 'chronique scandaleuse', cross-word puzzle, history of literature, and 'lecture expliquée', as untidily varied as a bad three-decker novel'. Whether this description is too harsh each reader will decide for himself, but certainly its six hundred page bulk, crammed with minutiae of fifteenth century history, will prove too formidable for most readers. It is a large and close-packed book which makes few concessions to those whose taste for the complexities of fifteenth century literary, social and political history is less keen than that of Miss Seaton. It is, as a result, very much the specialist's book and the specialists will have much to say about its thesis. Miss Seaton's expectation of opposition is undoubtedly well based.

For the effect of her conclusions, as presented in the book, is the appropriation to Sir Richard Roos, a man hitherto known to literary historians only through a single manuscript attribution to him of the trans-

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lation of *La Belle Dame Sans Merci*, of a substantial body of fifteenth and sixteenth century verse traditionally anonymous or traditionally ascribed to such authors as Chaucer, Lydgate and Wyatt. The book is a piece of detective work based upon an interpretation of a large body of evidence gathered from a variety of sources and laid together for the first time in these exacting pages. As with most pieces of detective work there will be disagreement upon the validity of the findings, whose very iconoclasm will ensure their receiving the most rigorous of scrutinies. In effect the book constitutes a radical re-examination of the authorship of a considerable part of the corpus of fifteenth century verse, the result of which is to call into existence a new author the nature and range of whose work would make him one of the most significant writers of his century. The reader is asked to agree that Roos be accepted as the author of that translation of *Le Roman de la Rose* often ascribed to Chaucer, of several other pieces of Chauceriana, of a not inconsiderable part of the Lydgate corpus, of such notable anonymous pieces of fifteenth century verse as *The Complaint of Venus* and *Reason and Sensuality*, of a substantial part of the Wyatt canon and of the anonymous pieces in Tottell. He is asked to agree to attribute to him a body of verse which the orthodox account spreads over some 150 years.

Few scholars who have addressed themselves to the problems of fifteenth century attributions will fail to see the force of many of Miss Seaton's objections to traditional findings which, for the most part, depend upon fifteenth and early sixteenth century manuscript authorities, and have since rarely been subjected to the kind of scrutiny that is offered here. To go no further, the whole Lydgatian corpus needs a thorough overhaul, and I have no doubt that the result of the re-examination will be a massive reduction of the canon, and the confirmation to Lydgate of a much smaller and more homogeneous body of verse than he has hitherto had to shoulder. It is, as is well known, one of the most disappointing aspects of Schirmer's work on Lydgate that he has not really tackled the problem of revising the findings of MacCracken, Schick and the others.

To this point Miss Seaton's book is a most welcome contribution. She has fully and forcefully revealed the weaknesses in the case for a large body of attributions and this critical part of her work is clearly most valuable. But what of her counter-proposals; and what of the methods by which she arrives at the positions upon which these counter-proposals are based? Here, obviously, there will be a variety of views, but for my part I do not find Miss Seaton's determination to ascribe this great body of anonymous or falsely-attributed literature to Roos at all convincing. She may of course be right: I for one cannot see that she has made out her case.

To do justice in a short review to the complexity and subtlety of her reasoning is impossible. But, in brief, her proof normally rests upon three kinds of evidence: the 'signature' *I roos / anon I roos* and its variants; anagrams and acrostics which identify at the same time the real purpose of the poem and the members of the Roos coterie and others who are associated with the theme; and the general appropriateness of the poems and their themes to the particular circumstances of Roos's life. This kind of evidence Miss Seaton handles with great skill and confidence—confidence which grows as the book advances. While no one familiar with the traditions of conventions of fifteenth and sixteenth century courtly verse would venture to deny that 'signatures', anagrams, acrostics and the rest are used as secret signs for the initiated, and that their solution can tell us

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much about the verse in question, it is at the same time difficult to accept such root-and-branch methods as Miss Seaton employs. It is one thing to accept as a possibility that Roos may be the man responsible for some part at least of this body of verse; it is decidedly another to accept, with Miss Seaton, that evidence of demonstrable thinness can disperse a cloud of anonymity or set aside an apparently reliable tradition of authorship. But Miss Seaton appears quite easily satisfied. She has a formula for the solution of her problems: but her rigour in applying this formula to these problems will by no means satisfy all—or perhaps even most—of her readers. Perhaps she did not expect to do so: but at least she has opened up a large and important question and I should regard her book as being of great importance for this very reason. The sequels to her discussion may well prove the opening up of the whole subject of the provenance of fifteenth century verse. And this is perhaps the outstanding literary problem of the late Middle Ages.

University of Sydney

G. H. RUSSELL

PRINTING IN LONDON FROM 1476 TO MODERN TIMES: COMPETITIVE PRACTICE AND TECHNICAL INVENTION IN THE TRADE OF BOOK AND BIBLE PRINTING, PERIODICAL PRODUCTION, JOBBING, &c. P. M. Handover. *London, Allen & Unwin, 1960*, pp. 1-224 + 8 plates.

READERS of widely differing interests should welcome this book, based on lectures given at the St Bride's Institute, London particularly to encourage those entering the printing and allied trades to take an interest in 'old books and newspapers for their own sakes'. Its author surveys many important features of London printing during the last four hundred years, dwelling somewhat arbitrarily on those thought most likely to appeal to her audience, or those in which she herself is most interested. A rich compensation for the tangible evidence featured at such lectures is provided, largely from the resources of the British Museum, by no less than fifteen half-tone and fifty-nine line illustrations, many of them full page, and most reproduced apparently for the first time. These are a major attraction. Useful notes to each chapter show, as do the acknowledgements, that Miss Handover has carefully consulted many of the best modern authorities, as well as doing considerable research of her own. The indexes too are satisfactory.

Opening chapters on the book trade in the sixteenth and seventeenth centuries concentrate on the development of privilege (or monopoly) in certain classes of book, leading to the establishment of the English Stock of the Stationers' Company in 1603. The English Stock, reserving for its shareholders the sole right to reprint many of the most profitable lines (such as almanacs), is singled out as the 'villain' which laid a 'dead hand on all initiative in publishing' and was largely responsible for the poor quality of English printing in the seventeenth century. Such melodramatic over-simplification, stemming from a modest desire to 'interest rather than instruct', results too often in this book in a loss of precision and hence of interest. For an authoritative account of the English Stock, readers are now able to consult the more recently published history of the Stationers' Company by Cyprian Blagden (*Allen & Unwin, 1960*).

One privilege—the Bible Patent, exercised in the past chiefly by the King's/Queen's Printer—is given separate consideration. Again the author

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confines herself mainly to the sixteenth and seventeenth centuries, treating for example the two Barkers, Christopher who printed the Geneva Bible of 1576, and Robert who became disastrously involved in later struggles for the Bible monopoly. It appears from a note on the dust cover that this chapter will be superseded by a full-scale history of the King's/Queen's Printer that Miss Handover is now working on.

The rise of the periodical press is traced with considerable variety. Little is new here, but the digest is careful and well-informed, as befits an author who is on the staff of *The Times*, and the illustrations helpfully demonstrate developments in lay-out, types, &c. Topics discussed include John Wolfe and his newsbooks of the 1590's (especially his gathering of news from abroad); the first numbered and dated newsbooks of the early 1620's; and, in the eighteenth century, the early use of advertising blocks, the newspaper tax and government subsidy, periodicals for women, and the achievement of John Bell, the versatile proprietor of *The World*.

In the nineteenth century most space is devoted to the development for *The Times* of the steam-powered printing press, beginning with the Koenig and Bauer model of 1814. This revolutionary machine was more than four times as fast as the hand-press—not twice as fast, as Miss Handover states, through supposing the hand-press to be capable of five hundred instead of two hundred and fifty impressions an hour. It is disconcerting too to find on p. 210 that the *Albion* improved hand-press is said to come from America.

Another error in more than arithmetic occurs in the rather scrappy and tendentious final chapter on the decline of printing in London. Here, in calculating an eighteenth century printer's profit on a typical octavo in order to contend that he could not prosper merely by printing for the book-sellers, the author fails to consider the effect the size of an edition has on the cost of printing. By taking 2.4d (the cost of working 500 perfected sheets) as a fixed charge independent of the number printed, she ends with a gross profit to the master printer of £2 8s. 0d. a week per press instead of about £2 19s.—still a conservative and arbitrary figure. Yet again, while pointing out quite rightly (on p. 199) that eighteenth century book-sellers expected to pay less than private customers, Miss Handover quotes Strahan's charge to Sterne of £2 10s. a sheet for *Tristram Shandy* in 16° compared with £1 1s. to the book-sellers for the same in 8° as an example of an 'inflated' charge. Her comment that the difference is 'not accounted for by the changed size—the first was a 16°, the second an 8°, and small type always costs more to compose' is completely muddled. Comparison with Strahan's charge to the publisher Millar of £2 5s a sheet for *Joseph Andrews* in 12° suggests that there was little if any differential in this case. Assumptions made from such instances as these about a decline in printing as a profitable trade and about the printer's subservience to the booksellers are not only poorly based but ignore complex processes of economic change going back to the sixteenth century.

The remaining section, on engraved and letterpress job printing, gives an enticing glance at a comparatively unexplored field of study, much of the material for which lies in the amazing John Johnson Collection at the University Press, Oxford.

Miss Handover is to be commended for her attempt, imperfect though it is, to survey the whole of London printing. Her nearest rival is Plomer's *Short History of English Printing 1476-1898*, (1900).

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BEN JONSON: BARTHOLOMEW FAIR. Edited by E. A. Horsman. *The Revels Plays. Methuen, 1960, pp. xxxvi + 177.*

THIS volume is in the now-familiar Revels style, with Introduction, modern-spelling text with notes at the bottom of each page, and a useful index to annotations at the end. Professor Horsman avowedly owes a good deal to earlier editors, but, in accordance with Revels policy, he has produced a new text based on an examination of early editions, of which he has collated eight different copies. His text is properly conservative without being pedantic, and meets the needs of the modern reader in spelling and punctuation without falsifying the intentions of the original. Enough textual apparatus is given to show any cruces or substantial deviations from earlier editions.

In his Introduction, Professor Horsman sensibly gives only five pages to text and stage-history, and sixteen pages to a critical reading of the play. This is admirable. He is especially illuminating on the deliberate ambivalence of the Induction, with its simultaneous placation and mockery of popular taste (playing to a stratified audience). His reading of the play proper centres on the contrast and interaction between the inhabitants of the Fair and the characters who for varying reasons enter the Fair from outside; it is sensitively and intelligently done, always close to the language of the play and the way that language is used; and Professor Horsman effectively rescues the play from those who see it as a mere series of jolly sideshows. Altogether it is an excellent short critical introduction, though it would be improved by the addition of a brief list of other critical writings on the subject.

In his annotations to the text, Professor Horsman shows great restraint and discretion; explanations are concise, and parallel passages few and well-chosen. Indeed, if Professor Horsman errs, it is in the direction of being too laconic. Some of the notes could well have been expanded: thus *seminary* (II.i.35) is glossed 'seminary-priest (trained abroad for the English mission)', a gloss which assumes historical knowledge not likely to be possessed by all readers; *ground* (Ind. 50) is glossed 'pit (of theatre)', which will mislead the reader ignorant of theatrical history; and *proctor* (Pers. 1) is glossed 'an agent or attorney'—a definition which omits the specific association of proctors with *ecclesiastical* courts (an association which explains the intense puritan hostility to them). This conciseness also leads Professor Horsman to omit explanations of some puns; in particular, he does not call attention to the many sexual innuendoes in the play, for example those in *fall in* (I.iii.49), *looking i' the wrong box* (I.iv.26), *carry* (III.ii.140), and *top-gallant* (IV.v.47). Many readers would probably welcome comments or glosses on other phrases that Professor Horsman passes over in silence, such as *place should give place* (I.vi.57), *passenger* (II.iv.0), *the bottle is almost off* (II.v.44), *pit* (III.ii.107), *knocking conclusions* (III.iii.35), *Goldyllocks, the purple strumpet* (III.vi.89), *gather up* (IV.iv.134), *harm watch, harm catch* (V.iv.173), *puff with him* (V.iv.217), *setting their match* (V.iv.293), and *pay me value* (V.vi.87-8). There might also have been notes on more specially theatrical points; for example, what was Overdo's disguise at the beginning of Act II? A note here might have given more point to the note on Arthur of Bradley (II.ii.127).

Moreover, there are things which suggest that Professor Horsman is not absolutely certain what public he is aiming at: the notes vary somewhat in level. On the one hand, some notes assume a fairly sophisticated audience, like that on *seminary* already quoted; on the other hand, some notes

seem designed for a relatively elementary reader, for example the glosses on *costermonger* (Pers. 32) and *baste* (II.v.67) (which hardly seem necessary at all). Or are these apparent discrepancies of level merely due to slight differences between the English and the New Zealand background?

Very few actual errors seem to have slipped through into the book; but there are just one or two, and a few places where small improvements could be made. In his Introduction, Professor Horsman seems to underestimate the importance of a J.P. in Jacobean England (p. xx); and there is no textual evidence for his assumption that Overdo sits *only* at the Pie-Powders. *Toys* (Prol. 4) is glossed 'rubbish, trumpery'; in this context, 'trifles' might be more appropriate. The gloss to *lace* (I.ii.7) as 'stripe' is probably mistaken; it rather means 'braid, trimming'; the supporting quotation from Purchas does not really help. *Aunt* (II.ii.132) is glossed as 'old woman'; this is unnecessary, as the Overdo has just referred to Mooncalf as 'thy pretty nephew' (II.ii.123). *Anatomy* (III.vi.14) is glossed 'skeleton'; more convincing here would be 'dissection'. Professor Horsman normally gives translations for all Latin and Greek phrases that he quotes, but these have been omitted in three places (III.iii.34, IV.vi.90, V.iv.343). The note to IV.ii.92 should have been given at IV.ii.79; and a misprint has got past the proofreader in the footnote to V.vi.20-1.

University of Leeds

C. L. BARBER

MUSIC AND POETRY IN THE EARLY TUDOR COURT. John Stevens. *London, Methuen, 1961, pp. xi + 483.*

OF all the misfortunes suffered by academic music during the last generation, none has been more telling than the failure on the part of musicologists to assimilate all aspects of their chosen subject matter. The composers whose historical knowledge has been superficial have sometimes been guilty of incomplete, if not faulty, interpretation of non-musical fact. The historians whose musical experience has been confined to aural observation have more frequently come to scholarly grief through lacking intimate contact with the materials of music. In this relatively new specialist field any apparent narrowness of scope is deceptive; the comprehensive sympathy of a Macaulay is called for.

Dr John Stevens, on the evidence under review, is unusually well-fitted to write with authority on the song and verse of pre-Elizabethan England. As a lecturer in English at Cambridge and as the conductor of ensembles which concentrate on music of this period, he combines a professional field of research with a musical repertoire of undoubted relevance.

Music and Poetry in the Early Tudor Court is based primarily on three manuscripts. The Fayrfax and Henry VIII Song Books have their roots in the culture of courtly life. Ritson's Song Book, a product of the West country, possibly Exeter, allows a provincial aspect to be incorporated into the scheme of things. That this trilogy comprises the extant source material of the period, 1480-1530, may astonish us, but it does include upwards of 170 songs and pieces, which is ample for the kind of investigation embarked on by Dr Stevens. To them he adds notes on the fifteen Drexel Fragments held by the New York Public Library.

Which came first, the poem or the tune? is not a question which concerns the music historian since 1600; but (and how explicitly he does so!) Dr Stevens probes its significance in the Middle Ages and allows his argument

to develop from there. His 'questioning of the notion of a traditional artistic union' is one of the most fascinating passages in the entire volume. What emerged as the felicitous wedding of voice and verse in Elizabethan times was not the final stage in an evolutionary cycle—of steady development there was little. Conclusions such as this are allowed to emerge from an examination of mediaeval ideas on music and poetry, of the collateral existing of folk-song and of the information which only a social historian could assemble pertinently to the problem. Finally, there is the music itself, and it is one of the reassuring strengths of the author's reasoning that he gently allows the music to be the final arbiter. As Dr Stevens expresses it, 'a tune is a tune, however roughly it may be jotted down; and its relevance is scarcely ever in doubt. The "literary" evidence that certain poems were popular songs or were sung to their tunes is much more difficult to assess. Only one sort is incontrovertible—a marginal note in a contemporary hand.' This direct scholarly attitude is refreshing and, when applied later to the lyrics of Wyatt, produces a convincing and logical validity.

Musical terminology, notational difficulties, questions of tempo and the mutations of plainsong and faburden in secular hands are all considered. Each is a problem in itself, but the author exerts a clarifying pressure to prevent hasty conclusions being drawn. The aesthetics of the theoreticians, Tinctoris, Pace, Gafori and, later, Sir Thomas More, are brought to bear on the overall process of elucidation. It is obvious that 'expressiveness' in the musical setting of words was not a concern of the mediaeval composer. The scientific precision with which he approached his task appears only to be ameliorated by the accepted principle that the onus be placed on the performer to 'conforme his voyce to the words'. That this gave way to more rigidly expressed injunctions in Reformation times, and to melodic simplification, is brought out in a later chapter.

In the long section of the book involving a detailed examination of many of the manuscript pieces, clearly printed illustrations are incorporated into the text most aptly. Analytically, Dr Stevens divides his attention nicely between words and music. The predominance of the carol over the other popular forms such as strophic song, rhyme-royal stanza and ottava rima, in terms of the composer's sympathy, is shown, and the inevitable breakdown of the tradition which required such forms to be used is noted as occurring about 1500. The introduction of 'naturalism', one of the features of later madrigalism, is accepted from this time also.

A sociological study of the period is followed by a brief account of the circumstances in which music was performed. Its broad functionalism, especially in court and liturgical life, forms an essential background; and it is interesting to observe that the lusty vigour of what we should call 'incidental music' had gained a foothold early in the sixteenth century.

Finally, there is a large Appendix, containing the texts of the songs in the manuscripts with carefully prepared notes, an Index of Selected Songs, a List of Sources, a Reference List of Books and Articles and a general index.

Musically, this period has rarely, if ever, been subjected to thorough examination. This book opens up the presently available material as representative of the final offerings of mediaevalism, and it illuminates, in a concise manner, the beginnings of modern music. No one reading it could fail to benefit from its content, method and academic enthusiasm; nor could they fail to admire the grasp Dr Stevens displays of an unwieldy subject.

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HENSLOWE'S DIARY, edited by R. H. Foakes and R. T. Rickert. Cambridge University Press, 1961.

A NEW edition of the account-book and miscellaneous papers relating to the theatre business of Phillip Henslowe between 1591 and 1616 is welcome. The edition by Sir Walter Greg of 1904 has been out of print for a long time. The accuracy of his work is not in question: the new editors claim to have discovered only 'one error of consequence which Greg made in a reading'; but fifty-seven years of study of the Elizabethan theatre have made some difference, and certain attitudes and views which Greg accepted and incorporated in his introduction, commentary and notes perhaps need to be reviewed. Given with that great scholar's usual trenchancy and precision, these views have had a longer currency than they deserved through being incorporated in the authoritative edition of an immensely valuable primary source. One of the views that Greg's authority has been partly responsible for keeping current, and which the present editors of the *Diary* wish to dispose of, is that which presents Phillip Henslowe as a semi-literate, avaricious businessman, whose interest in box-office receipts was in opposition to the best interests of the company he financed and the development of the dramatic art they practised. Henslowe's spelling was eccentric and variable; he sometimes made errors in addition, and his books do not seem to have been kept with that regularity and precision a present day company auditor might require. The first is scarcely remarkable in his day: Shakespeare uses different spellings of his name in his authenticated signatures—none of them that generally used today. The second is venial, particularly where sums are recorded in Roman and not Arabic numeration. The third objection seems to have been exaggerated by the tacit assumption that Henslowe was trying to keep an accurate *day to day* record of performances and takings. Foakes and Rickert suggest that these entries were made in batches after the event, and that exact dating was not a concern of Henslowe's. They point out that on F 9 v dates and plays seem to have been written separately in columns and then joined by rules. The columns get steadily out of alignment—the dates take up more room—until at August the fifth, 1595, the writer of the accounts simply gives it up, drawing a horizontal as well as what was by that time a very oblique line, and linking two plays to that date. This Greg did not note. Foakes and Rickert relate these records, and that much-discussed annotation 'ne' to the licencing of plays by the Master of the Revels. The payments 'vnto mr tyllnes man' are at first kept separately, but later, in the form 'mr pd', incorporated in these accounts. 'ne', they suggest, indicates not a new, or heavily revised play, but a play for which a new licence was required. Minor inaccuracies of dating were probably not considered important, and consequently are less to be insisted on as evidence either of dishonesty or incompetence. Other interesting proposals are made in the introduction where the editors modestly state their purpose 'to make the material readily available again, and to encourage a fresh scrutiny of the evidence.'

As an instrument to work with, the book seems an improvement on Greg's edition. It is less cumbersome—one volume instead of three, since besides the *Diary* it reproduces the bulk of the dramatic material found in Greg's *Henslowe Papers* (1907) as well. It does not reproduce the *Diary* page for page, as the earlier edition did, but the foliation is clearly indicated. The commentary and annotation are less copious, but the notes are printed on the same page as the text, with indications within it. Greg's notes, printed separately without text indications, were only too easily over-

looked. Slightly different conventions are used in the presentation of the text: the symbol preceding a date becomes a paragraph-sign, where Greg interpreted it as 'ye'; rules and vertical lines in the text are not reproduced, but are always mentioned in the annotation. A major improvement is the use of an indication—a heavy bracket—for passages crossed through in the text. These could only be discovered by turning to the notes in the old edition. Apparent scribbles which Greg thought not sufficiently important to reproduce are also given, among them a sketch of what appears to be a theatre. It looks much too like a proscenium stage for the peace of mind of some experts in this field.

The first editor of Henslowe—Malone—got busy with his nail-scissors, and half a dozen autograph signatures from the MS are to be found pasted into his books in the Bodleian Library. John Payne Collier, half a century later, while reproving Malone, did much the same himself, as well as writing in, mainly as corroboration for other forgeries, some new entries of his own. Greg, in a fine magnanimous passage in his preface, insists on Collier's scholarship and service to letters, and regrets that such a man should place himself 'at the mercy of every insolent and ignorant scribbler who may choose to arrogate to himself the functions of moral censor'. All the previous editors of *Henslowe's Diary* were great men in their field, and this new edition is very properly dedicated to the memory of Sir Walter Greg. Perhaps the age of the giants is over, and there will never again be single men to dominate and master a field of study as Sir Walter Greg did, but the care and scholarship that have gone into this work make it in every way a fit tribute to his memory.

University of Adelaide

F. H. MARES

THE WORD *IRONY* AND ITS CONTEXT, 1500-1755. N. Knox. *Duke University Press*, 1961, pp. xv + 258.

IN 1913 G. G. Sedgewick presented for his Harvard doctorate a history of the word *irony* from Aristophanes down to medieval Latin writers. Mr Knox has continued this pioneer work by tracing the fortunes of the word, and some related terms, during what he calls 'the English classical age'.

Chapter I 'opens the book with a brief view of the whole history of *irony* which for some readers will be enough of that . . .' First Sedgewick's findings are usefully summarised, then the word followed in English from its appearance in 1502 to its acceptance into general currency, an acceptance hindered by the widespread use of the more fashionable *railery*, in the 1720's, 'after the clear-cut ironies of Defoe and Swift' and the constant, obtrusive ironies of controversial pamphlets and periodicals' (pp. 7-8). There was little significant sense-development during this period; the word was most often ('two out of every three appearances') used for 'censure through counterfeited praise', and the only important extension of meaning was, characteristically, to various forms of understatement. In his search for anticipations of the complex *ironies* of the last 170 years Knox has found Fulke Greville and Shaftesbury using, on occasion, *irony* as jesting self-depreciation, something approaching our irony of manner (see pp. 45-55). There are isolated and doubtful examples in Nashe and Burton (see pp. 92-8) which might be equivalent to dramatic irony, while in the second quarter of the eighteenth century *irony* is used for 'the ironic approval of an author in presenting characters and situations'—a more tangible move in the same direction. In short, critical notions and language

were lagging so far behind creative practice that in a period singularly rich in ironic literature Knox has, predictably, discovered little that is specially noteworthy in the use of the term *irony*.

This does not encourage the reader to undertake the seventy-five pages of chapter two, in which are deployed the ten senses of *irony* in use during the selected period. There are thorough treatments here of the early seventeenth century ironies of John Stephens (pp. 65-70), *irony* as understatement, a sense well established in England by 1720 (pp. 78-82), and *irony* as mystification (pp. 84-89). But much of Knox's material is tantalisingly difficult to interpret, and he errs at times on the side of over-ingenuity. Consider his reading (pp. 32-3) of some lines from Daniel's *Trinarchodia*:

Yet here: (and 'tis the Ironie of warre
Where Arrowes forme the Argument;) he best
Acquitts himselfe, who doth a Horse praefer
To his proud Rider; . . .

The poet, says Knox, is playing on a common definition of *irony* as 'saying something other than one means'; so, 'the clever archer aims at something other than he means to hit' (but not at something *lower*?). Daniel is, I think, simply arguing that, paradoxically, those archers did best who selected the meaner targets (the steeds), thereby immobilising their nobler but less vulnerable riders. This example belongs pretty clearly with a definition of *irony* already discussed by Knox—'saying the *contrary* of what one means'. There is a similarly strained reading, of Dr Johnson, on p. 58; and an over-subtilising of an extract from Thomas Herbert's *Travels* on p. 107.

The three remaining chapters are more secure, more interesting, and more useful. The first of them enumerates techniques of blame-by-praise irony (ironical advice, fallacious argument, burlesque, and so on), and brings out well the Augustans' practical awareness of the difficulties involved in getting an irony home, without its misfiring (see pp. 109, 113, 119). Chapter IV considers English classical criticism of the art of irony, and brings together comments on the strategies of praise and blame, the problem of alerting the reader, the advantages for the ironist of preserving 'a mask of seeming gravity'.

Finally, in a most valuable chapter, Knox disentangles the meanings of the words *raillery* and *banter*, both frequently used in the Restoration and Augustan periods to denote ironic devices. Here, as elsewhere, one is grateful for the out-of-the-way and often lively quotations, though Knox might profitably have drawn on Oldmixon's *Essay on Criticism* (1728), and have extended his discussion, since he deals with 'delicate raillery' (pp. 195 ff.), to include *delicacy*, a term that could denote both praise-by-blame (*The Guardian*, no. 11), and the carefully muted, oblique types of blame-by-praise so beautifully practised by Horace (Spence, *Anecdotes*, ed. Singer, p. 265; Pope, *Epilogue to the Satires*, Dialogue I, 11.11-16).

In transcribing and presenting his material Mr Knox and the Duke Press have done a most thorough and tasteful job. On p. 110, in the second quotation from *The Gentleman's Magazine*, 'hand' should be 'Land'; on p. 232 the date of publication for Stephen's edition of Fielding should be 1882, not 1822. Other errors are trivial, matters of 'commas and points': there are five such in the extract on pages 85-6 from the Preface to *The Dunciad*.

More serious are the inconsistencies in documentation and indexing, and the lack of provision for readers who wish to consult more recent, or more handy, editions than Knox has used. A Pope letter on pp. 56-57 is accom-

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panied solely by a page-reference to the now superseded Elwin-Courthope text, whereas two items of Swift's correspondence on pp. 57-58 carry full documentation, including place and date of origin. A spot-check reveals that minor writers have slipped through the Indexer's net: E. Reyner, p.33; T. Goulston, p. 131; J. Marbeck, pp. 32, 33; Oldham, p. 190; Sheffield, p. 191. Many English lexicographers are overlooked—p. 31 alone, for example, contains references to Bullokar, Dyche, Harris, Kersey, and Martin, none of whom gets a place in the Index. An important reference to Ariston on p. 4 is not recorded.

Such inadequacies must detract from the book's usefulness; though one is finally left wondering just how worthwhile much of the painstaking assembling and analysing of texts really is. Such doubts, it is fair to add, are mainly confined to the long second chapter; and in any case the present book should perhaps be regarded as a necessary and preliminary clearing of the ground, for Mr Knox promises that when he has 'another span of free time' he will prepare a study of 'the social and moral attitudes of the Augustans and their forerunners towards that whole range of discourse variously called satire, ridicule, raillery, humour, irony, and banter' (pp. vii-viii). This will be worth waiting for.

Queen's University, Belfast

P. DIXON

BURNS. A STUDY OF THE POEMS AND SONGS. Thomas Crawford. Edinburgh and London, Oliver and Boyd, 1960, pp. xv + 400.

MR CRAWFORD'S study of Burns is unusually comprehensive. In his introductory chapter he distinguishes two main lines of approach. In the light of recent reappraisals of 18th century English poetry, he concerns himself almost as much with the poems written in English as with those written in Scots. As opposed to those who see Burns (in Angellier's phrase) as 'the most glowing, the most succulent, and the last fruit on the highest branch of the old Scottish tree', he stresses the newness of much of Burns's poetry; content is as often his concern as tradition, content which he describes in relation to agrarian changes, the doctrines of the American and French revolutions, and the struggle—for Burns internal as well as external—between Calvinism and the European movement of the Enlightenment. At the same time, he gives tradition its due, and is prepared, when occasion demands, to use the techniques of the New Criticism.

Much of Burns's poetry is so immediately effective that a critic may almost unconsciously limit himself to the more obvious qualities of narrative, diction and versification. Thus, on *Tam O'Shanter* even Professor Daiches (*Robert Burns*, London, 1952, p. 282) lays primary emphasis on 'the speed and verve of the narration, the fine, flexible use of the octosyllabic couplet, the effective handling of the verse paragraph.' Parallel to this is his approach to *The Vision* by way of lack of narrative unity, even narrative content (p. 146, 'The truth is that Burns does not quite know what to do with her,' Coila, that is to say, 'when he has brought her in'). Mr Crawford's wider approach enables him to avoid these pitfalls. 'In "Tam O'Shanter",' he says (p. 222), 'realism, fantasy, humour and symbolism are skilfully intermingled.' The word 'symbolism' is enough to show his realisation of the extra dimension inherent in major literary creation. In *The Vision* Mr Crawford emphasises, not narrative or its lack, but 'Burns's ability to think poetically—not, it is true, in the actively rever-

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berating symbols of the metaphysical school, but in images of a more passive and allegorical sort.' Inevitably Mr Crawford is concerned with the rehabilitation of the English sections of the poem, and in this he succeeds, but critically an even more important point is his establishment of the kind of unity possessed by the poem, a unity (although Mr Crawford does not make these comparisons) like that of Chaucer's *Parlement of Foulys*, or even Coleridge's *Kubla Khan*.

Mr Crawford's emphasis on content naturally leads him to a heightened appreciation of the English element in many poems, notably 'Man was Made to Mourn', *The Cotter's Saturday Night*, *The Jolly Beggars*, and the *Second Epistle to Lapraik*. At the same time, he avoids the heresy, stemming from Edwin Muir, that Burns felt in Scots, but thought in English. His avoidance is most clearly seen in his treatment of a subject linguistically and doctrinally very Scottish—Calvinism. Chapter II, 'Calvin's Well', brings out the intellectual as well as the imaginative power of Calvinistic doctrine in a way unusual among critics of Burns, a way, however, which enables him to make brilliant and convincing interpretations of poems written in Scots, *Tam O'Shanter* and even 'Tam Glen', as well as the more obviously cerebral Kirk satires. Here, as usually elsewhere, Mr Crawford deploys his background material in the manner most useful for the full appreciation of the poetry which he discusses. A merit incidental to this approach is Mr Crawford's realisation that at the present day Burns's 'World-picture' stands in almost as much need of interpretation as that of Milton, Shakespeare or Chaucer.

One adverse observation must be added. In this review I have retained a simplified form of Mr Crawford's linguistic terminology—'Scots', 'Scots-English', 'Anglo-Scots', 'the vernacular', even 'English-English'; this nevertheless is clumsy and confusing, suggesting, as it does, differences between languages, rather than of style and register within a single language. The basic critical proposition of Ian Jack's *Augustan Satire* (Oxford, 1952) is that such differences of style and register exist in 18th century English poetry, while in connection with Burns himself, Dr Wittig has pointed out (*The Scottish Tradition in Literature*, Edinburgh and London, 1958, p. 204) that the intermingling of several styles—high, middle and low—has been characteristic of much writing in Scots, and, it should be added, English, of other periods. One need only recall Chaucer's *Troilus and Criseyde*, Dunbar's *Tretis of the Tua Mariit Wemen and the Wedo*, or Lindsay's *Historie and Testament of Squyer Meldrum*. Although Dr Wittig does not possess Mr Crawford's appreciation of Burns's achievement in the high and middle styles, he has realised more fully the terms in which that achievement might best be discussed. To say that in the course of a poem Burns changes from one style to another, is surely easier, more accurate, and critically more useful, than to say that he changes from one to another language.

University of Edinburgh

JOHN MACQUEEN

WORDSWORTH AND SCHELLING, A TYPOLOGICAL STUDY OF ROMANTICISM. E. D. Hirsch, Jr. *New Haven, Yale University Press*, 1960, pp. xi + 214.

THIS book was a Ph.D. thesis, and what Dr Hirsch sets out to establish is that Wordsworth and Schelling had many ideas in common. The ultimate

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aim is to provide further evidence for the contention that romanticism is a meaningful term, and that the Romantic Movement must be seen as a unified and international movement. The persevering reader will discover that the author's fondness for the word *Weltanschauung* only mars the first few pages, and that he has assembled much interesting and suggestive material. The relationship between philosophy and poetry is a reef on which many scholarly enterprises have foundered: if Hirsch cannot be said to have brought his ship safely to port, there is a great deal to be salvaged from the wreck.

I found two chapters especially useful. In that on 'Time' the author explains the process by which the love of nature leads in Wordsworth to the love of man; describes the philosophical import of some of Wordsworth's apparently most naive and uncalculated natural imagery: and accounts for the cyclic pattern underlying the structure of many of Wordsworth's poems by demonstrating how the poet came to see his life in all its temporal relationships as one comprehensive whole, in which each part was equally available to re-experience. The chapter on 'Imagination' fills out an important episode in the history of that line of thought which runs from Dio Chrysostom, Philostratus and Plotinus, through Paracelsus and Boehme and other Renaissance hermetists, to Goethe and Schelling and, in our own time, to Berdyaev and other thinkers to whom one goes for wisdom rather than for logical analysis. In its implicit concern with human consciousness, with man's relationship with the phenomenal world, the material of this chapter takes us deeper than mere 'history of ideas', and provides further confirmation of a view which is not yet as widely familiar as it should be, namely that a poet's theory of knowledge, explicit or implied, is one of the most important keys we can have to the spirit of his work.

I think, however, that Hirsch is likely to find sympathetic readers only among the comparatively small number of academics who have made the relationship between poetry and philosophy their special study. This is because the book is not fully *written*: it is too uncritical, just a *corpus* of material, with an analysis of the *Immortality Ode* thrown in for good measure, an analysis which is sensible enough, but which does not depend half so much on the previous discussion as Hirsch thinks it does. It would be unfair to dismiss the book as still-born, but it has the weaknesses of prematurity. If the author had let his material sink more deeply into his mind, providing the basis for further reading and thought, he might well have written a really significant book. In the one he *has* written, he has been so concerned not to stray from his 'field' that there are no connections made with either earlier or later poetry and thought; we are told how Wordsworth thought about certain things but not why he thought them, nor, in any detail, why it is important that he should have thought as he did at that particular time.

In his efforts to establish a common *Weltanschauung*, which is not to be accounted for by the hypothesis of influence, Hirsch fails to take into account that there is a common source for the ideas he describes: both Schelling and Coleridge knew of Boehme's philosophy, and almost every notion that Hirsch puts forward as being common to Wordsworth and Schelling can be found in Boehme. This common source is not, however, the really important thing. What is important is that seventeenth century hermetic notions, which were apparently killed by science in the mid-seventeenth century, were so whole-heartedly resurrected at the end of the eighteenth century and the beginning of the nineteenth—because it must be said that Schelling's *Naturphilosophie* is merely a later phase of hermetic-

ism. Some discussion of the intellectual and emotional pressures which brought about this resurgence would have been useful, as would some critical discussion of the validity of these ideas in the light of modern thought. Poetry is surely the most subtle and the most truthful means of expression by which significant experiences can be passed on to succeeding generations, and it seems likely that the philosophy which abstractly represents significant experience will not in itself be wholly dismissible. These remarks may seem to depend too heavily on the bad principle of blaming the author for what he did not write, rather than assessing what he wrote; but the fact is that the 'history of ideas' approach to literature is a peculiarly difficult one, and can only be justified if it either lights up a significantly large tract of cultural history, or provides us with the key to a poet who is seen to be both important and enigmatic. Hirsch makes no attempt to achieve the first of these aims, and the criticism in his book does not really justify his claim to have achieved the second. The material he assembles might in the long term serve as the basis for a modification of conventional interpretations of romanticism. He has succeeded in providing a strong hint that romanticism is a meaningful term. *What* it means is left rather vague, because the author's method of 'intrinsic typification', the 'characterization of a *Weltanschauung* in its own historic idiom,' is so faithful to the facts that it fails to get outside them for any extended discussion, leaving us with an anthology rather than with a work of criticism.

University of Adelaide

A. W. RUDRUM

CULTURE AND ANARCHY. Matthew Arnold (ed. J. Dover Wilson). Cambridge University Press (paperback), 1960.

THE publication of Arnold's *Culture and Anarchy* (1869) as a paper-back is a welcome occasion for scrutinising the work of the man who, as much as any other, constantly advocated that 'the best which has been thought and said in the world' should be made as accessible as possible. The modern debate on culture in the work of such writers as F. R. Leavis, Richard Hoggart and Raymond Williams is a continuation of a historical process of which Arnold himself, though not the initiator, for in many ways Coleridge and the early Carlyle, the Carlyle of *Signs of the Times* and *Characteristics* had anticipated him, was an important continuator.

The fact that J. Dover Wilson's edition is the one reprinted is particularly commendable, as the full text and notes enable the modern reader to see that Arnold was continually referring to matters of topical, even ephemeral interest. At times he was writing a kind of prose *Dunciad*. Does this mean that Arnold's work has dated and that his 'culture' is to be dismissed, as one of our best modern critics, Edmund Wilson, dismissed it, along with Ruskin's 'beauty' and Meredith's 'nature', as just another cloudy gospel of a nineteenth-century sage? Is Arnold's book, in short, of purely academic interest?

I do not think so. Arnold did not hypostatize culture, neither did he set out to give a philosophical analysis of the concept and present a work which was to be read as a philosophical argument. To approach it with these assumptions will lead us to criticize him for failing to do what he never set out to do in the first place.

The fact that Arnold was preternaturally sensitive to the problems of his

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times, as two of the most modern scholars of those times, Geoffrey Tillotson and Humphry House, have averred, is, paradoxically, a guarantee of his worth. Literature always works from the particular to the general, and to say anything of perennial value in literature you must first of all say something of peculiar value in the 'here and now' where you are situated; you must be able to see the permanent beneath the evanescent, but to do that requires a keen sense of the evanescent. There is a further reason why I do not find Arnold dated, however, and that is the fact that there is a basic continuity between the problems he had to face and the ones we have to face. Arnold saw that the future of the Western world lay with the *bourgeoisie*, and he was particularly aware of the faults of the *bourgeoisie*, in particular its proneness to be satisfied with a world without art and spiritual activity.

What, in a nutshell, is *Culture and Anarchy*? It is a plea, made with enviable humour, irony and humanity, for the claims of the *vita contemplativa* at a time when those claims were, Arnold felt, being drowned by the *vita activa*, the claims of political, economic and scientific man. It is a plea for the *disinterestedness* which Arnold had already advocated in his essay 'The Function of Criticism' (1864), because without disinterestedness art not only cannot flourish, but cannot even exist. Its very essence is, as Kant and Schiller had perceived, 'disinterested satisfaction', '*interesseloses Wohlgefallen*', a concept which Professor Wellek discusses penetratingly in the second volume of his great work *A History of Modern Criticism*. In a time such as ours, when the struggle for economic survival and the valuation of knowledge, not as knowledge but for its practical and, in particular, its destructive applications, dominate the world picture, who is to dismiss Arnold's concept of disinterestedness as valueless? Arnold's sense that literature as the eminently humane subject is culturally 'central', because literature passes beyond pure *gnosis* in that it is a synthesis in which man's instinct for knowledge is brought into relation with his moral sense and his aesthetic sense, should be of particular concern to teachers of the humanities. The relevant passages on this 'synthetic' quality of literature are to be found in his too much neglected essay 'Literature and Science' in *Discourses in America*, and make salutary reading in an age which, in one mode or another, is essentially 'analytic'.

It might be as well to conclude by removing two widespread misconceptions about Arnold's conception of culture. Firstly culture, for Arnold, was not purely private self-culture, the kind of dilettantism which Henry James was to embody in the villain of *The Portrait of a Lady*, the sterile, ultimately deadly, Gilbert Osmond. To make it so is to view Arnold as falling into the error of supporting the idea of 'doing as one likes', the very error he is most concerned to combat. 'Perfection, as culture conceives it, is not possible while the individual remains isolated'—that is the essential sentence in this connection. Secondly, it has often been supposed, as, for example, by T. S. Eliot, that Arnold made culture 'swallow', as it were, religion, and the *fin-de-siècle* confusion of art and religion, so well described by Yeats in his *Autobiographies*, has been used, illegitimately I believe, to support this contention. Arnold, it is true, wrote: 'culture goes beyond religion, as religion is generally conceived by us', but it will be seen that the caveat 'as religion is generally conceived by us' is crucially important here. Arnold saw as clearly as anyone that religion as it transcends a particular historically-determined culture, as it is existential to every individual soul, cannot itself be transcended by culture, and, indeed, his own writings on religion, dated as they are in many respects, may still

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have something to say to the modern reader because of their—if I may coin a phrase—empirical-existential approach.

University of Canterbury

E. B. GREENWOOD

WALTER PATER: A STUDY OF HIS CRITICAL OUTLOOK AND ACHIEVEMENT. R. V. Johnson. Melbourne University Press, 1961.

THIS scholarly and concisely written little book is a revaluation of Pater in terms of modern knowledge, and contains a refutation of those writers who have regarded him with disfavour or even hostility. Its aim and scope are indicated in its subtitle, and by achievement is understood achievement as a critic. The three main chapters in the book are entitled *Aesthetic Theory*, *Art Criticism*, and *Literary Criticism*, and the reference is chiefly to two of Pater's works, *The Renaissance* and his *Appreciations*. There is thus involved the consideration of two divergent types of critical approach, one impressionistic and romantic and the other strictly analytic demanding norms and standards. In his final chapter Mr Johnson gives a summary of his conclusions.

'On the whole Pater differs from the modern analytic critic in the same way as the other Victorian critics differ from him. He presents a general impression of his author and seeks to convey this directly. . . He extracts from the reader a constant sensitiveness to his use of words; but he does not, like the analytic critic, expect the reader to participate actively in the process of critical enquiry.'

It is not fair to criticise an author for what he has not attempted to do, but the general problem does arise. To what extent can the merely critical work of a writer be separated from the main body of his creative activity? Pater was a man, like Gautier, for whom *the visible world existed*; who would not wish to change *the colour or curve of a rose-leaf* from some colourless intangible abstraction; who thought philosophy interesting more especially when *zeal or passion* had been expended upon it; who considered *the sensible vehicle or occasion* as all-important. Pater's most characteristic achievement then becomes his *Imaginary Portraits*, whilst *Marius* is a portrait in detail and *Gaston de Latour* a lovely fragment.

I am not suggesting that Mr Johnson has obscured the personality of the artist he is considering. The point is made that whilst criticism should be impersonal there should be sufficient community of outlook between critic and reader for the judgments to have meaning and value, and in another place the opinion is expressed:

'Pater is always very much himself. We have always, in reading him, the sense of encountering a highly distinctive—and even rather odd—sensitivity.'

This is very different from the view of T. S. Eliot, who regarded Pater as 'the most dangerous type of critic' and was pleased he had not fixed his attention on *Hamlet*. Dangerous! In this atomic age it is nice to think of Mr Pater sedately walking from north Oxford, in his square bowler hat and garden green tie, to lecture to the young men in Brasenose on Plato. Certainly he preferred to write about Italian painters and French cathedrals, but his judgments on Shakespeare were not without value, or more positively: 'All the essays on Shakespeare attest Pater's integrity and quiet independence as a critic.'

In his chapter on *Aesthetic Theory* Mr Johnson makes a just analysis of

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Pater's theoretic considerations, pointing out that any attempt to find a universal formula for aesthetic criticism was to be rejected. In the well known statement or manifesto in the Introduction to the *Renaissance* Pater insisted that beauty was to be defined in the most concrete terms possible. What Pater knew intuitively, in a later generation Croce was to formulate exactly, that in the final examination each theory of beauty could be rejected in turn until there was ultimately left nothing but a phrase. How much more real then was Leonardo's *Mona Lisa* or Botticelli's *Birth of Venus*!

Although outside the scope of the book that is being reviewed, a brief reference is made to the subject of Pater's prose style. The facile criticism has been made that Pater is all manner and no matter. That of course is nonsense, as is realised by those who have the power or inclination to follow his special methods of treatment. Actually Pater has evolved a quite unique style, one indeed of singular attractiveness, at all events for certain temperaments. Pater is an author who must be discovered personally, and it is suggested that those who first approach him will be attracted by the special quality of his prose. One's thoughts turn to the young men, more especially those reading the more human subjects at the university (actually nowadays science is too exacting in its demands), those who despite the many attractions of contemporary literature will make such a discovery. This book will encourage them to return to Pater's works to check the validity of its ably worked out analysis. It has also been of the greatest interest to one who discovered Pater many years ago, and found in his writings a continual delight.

London

P. W. ROBERTSON

THE GREAT EXPERIMENT IN AMERICAN LITERATURE. Six Lectures edited by Carl Bode. *Heinemann*, 1961. pp. viii + 152.

ANYONE who reads the *TLS* thoroughly will be aware of frequent back page advertisements of cultural lectures on American affairs offered by the American Embassy in Grosvenor Square. They seem to have begun during Carl Bode's term as Cultural Affairs officer at the Embassy from 1957 to 1959, and Professor Bode has published the two series in which he was particularly concerned as *The Young Rebel In American Literature* (1959) and *The Great Experiment in American Literature* (1961). Both titles approximate the popular English image of the American: the difference between the two nations can be explained by the juvenility of the one, in which rebellion and experiment are to be expected; on the other side of the Atlantic we have, possibly, conformity and tradition.

Both series of lectures have been framed for 'an educated English audience' and the speakers direct their energies largely to supporting the apparently attractive legend of youthful high spirits, rather than to a serious exploration of the general topic. Neither book is of value to the serious student of American literature, but both reveal popular attitudes very much affecting the work of that student outside the United States.

The Young Rebel In American Literature consisted of seven papers, all but one on prose writers, and all but two by American scholars. It was warmly reviewed by the *TLS* editor (*Times Literary Supplement*, August 14th, 1959, No. 2998, p. 471), but the notice is vitiated by his naïve attitude to the intention behind the lectures and, understandably, he mistook the

subject of the book. Professor Bode was busy quashing current English unrest about 'the age of conformity', the backwash of McCarthyism in the United States, by reviving the ever-popular notion of 'the tradition of dissent.' Fooled by his own predilection for the rebel-image of America, the editor discussed the writers as rebels against American society, with the exception of Whitman, who rebelled youthfully against the artificialities of literary form (and hence makes a second appearance in *The Great Experiment in American Literature*), and Faulkner, who 'filled his work with young rebels.' The contributors, led by Professor Bode in his discussion of Thoreau, had played along with this confusion of biography and literature, and it was completed by the TLS editor's final suggestion: 'If the United States information services are tempted to follow up the success of their first series of public lectures with a second, perhaps they will present those other rebels of American history . . .'

Walter M. Merrill gave *The Young Rebel* a short, polite but lukewarm notice in *American Literature* (May 1961, Vol. 33 No. 2, p. 246) on its American publication by Frederick A. Praeger, Inc., in 1960, shortly after Professor Bode's return to the University of Maryland. The contributions are recognised as being based on clichés of criticism, such as Geoffrey Moore's opinion that Sinclair Lewis was 'a romantic journalist, "with too many causes".' David Daiches, the other English contributor, is praised as 'more interesting' because he likened Whitman to Eliot 'in his awareness of the "rhythms of modern life."' This point has already been made by Professor Musgrove's *T. S. Eliot and Walt Whitman* (University of New Zealand Press, 1952), but Merrill seems not to have heard of Musgrove. Daiches himself did not make the comparison in his contribution to *Leaves Of Grass: One Hundred Years After* (1955) nor in his *Literary Essays* (1956); Professor Musgrove's monograph seems to have been overlooked, and if so that illustrates the difficulty of relating work at this distance to the complicated world of 'Amlit'.

This is but one of the difficulties facing the scholar of American literature outside America. Several others could be cited—lack of courses and students, of libraries and periodicals, of background and of primary materials—but the most serious difficulty is that revealed by *The Young Rebel*: the drag on scholarship of the inherited attitudes of the 'educated English audience.' The contributors to *The Great Experiment In American Literature* play down their material to this audience, but the three Americans (Carl Bode, Robert E. Spiller and Arthur Mizener) do that more than the three non-Americans (A. Norman Jeffares, Dennis S. R. Welland and Geoffrey Moore)—and that is the only good thing about the book.

The Great Experiment in American Literature contains six essays, all but one on poets—three nineteenth century, two contemporary. The lecture method seems to be to set up two or three obvious remarks (such as Mizener's thesis: 'The two Hemingways'), highlight them with reference to critics pro and con, and drown the audience in lavish quotation. As a method it is probably appropriate to the mixed audience of the open lecture, and is amply demonstrated in the editor's 'E. E. Cummings and Exploded Verse'. The pity of it is that Professor Bode has two good points: that the deliberate 'explosion' of a Cummings poem on the page is an attempt to defy critical analysis, an abstract impressionism; and that Cummings's use of language exhibits the nominalism of many American writers (Professor Bode refers to Gertrude Stein but one could extend the criticism to most American poets from Poe to Ginsberg).

But Professor Bode does not develop his ideas. Nor does Robert E.

Spiller; his paper on 'The American Literary Dilemma and Edgar Allan Poe' is as sensible, straightforward and suggestive as an introduction to a sophomore course in American Literature. The same superficiality runs through all symposia that originate in an open lecture; it can be seen in some of the contributions to A. L. McLeod's *The Commonwealth Pen* (1961) and in Henry Seidel Canby's *A New Land Speaking* (Melbourne University Press, 1946). My objection to such volumes is that if senior scholars are doing extension lecturing we ought not to hear about it; publication of the product simply reinforces the popular misunderstanding of the subject and makes it more difficult to pay it serious attention.

The non-American contributors, on the other hand, show two ways in which one can capitalise on the open lecture. Professor Jeffares freely refers to English literature, in particular making a fruitful comparison of 'When lilacs last in the dooryard bloomed' with 'Easter 1916'; this can, of course, be dangerous, as when he refers to 'Rossetti' (p. 42) without indicating he means William Michael and not Dante Gabriel. I disagree with the fine points of his conclusion, but the attempt to show a return to 'the common wisdom of humanity' (p. 48) in Whitman's final poems is worth making. And he is in a better position to conclude that these poems 'are now American made part and parcel of the great tradition' (p. 48) than most Whitman scholars. Geoffrey Moore demonstrates much the same intra-cultural advantage in his appraisal of Wallace Stevens as 'A Hero of Our Time'.

Dennis Welland uses analysis and not comparison as his method; his essay is scholarly in its use of the new Thomas H. Johnson text, and valuable for the theme it develops from Emily Dickinson's poem 'This is my letter to the world'. After the usual critical references he comes to grips with her 'wilful defiance of [the word's] normal meaning and associations' (p. 63) and with her use of 'cumulative structure' (p. 64). But he doesn't leave it at definition and demonstration; using 'fancy' and 'imagination', he explores her 'urge to definition' (p. 65), concluding that 'the agonised conscience that prompts her . . . is unquestionably part of her Puritan heritage' (p. 74). Having shown how traditionally American was Emily Dickinson's 'Letter to the World' he is forced by the general topic to end with the statement that her poetry 'is an experiment in an ironic, colloquial, perverse, and yet often unforgettable use of language' (p. 78). He doesn't mean 'experiment'—he means 'achievement'.

The Great Experiment In American Literature, then, is a slight advance on *The Young Rebel In American Literature* in that the English scholars, all of whom are teaching American Literature in English universities, are struggling to free themselves from the elementary introductions to the subject that make up the English publishers' main contribution to that discipline. Non-American students will be able to contribute more meaningfully when we generally accept the notion that a thorough knowledge of *Moby Dick* or *Leaves of Grass* is part of our cultural heritage, and not a piece of Americana.

University of Otago

R. T. ROBERTSON

THOMAS HARDY. *The Penguin Poets*, ed. W. E. Williams. 1960.
THE PENGUIN DICTIONARY OF QUOTATIONS. Ed. J. M. and M. J. Cohen. 1960.

LIKE Wordsworth and Yeats, Hardy is best read in selections, except for *The Dynasts*, excluded from this volume. If 'a way to the Better there be',

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as Hardy put it, in his case it is not one which 'exacts a full look at the Worst'. He wrote too much that is frankly bad for that. A good selection, then, is welcome, especially in an accessible edition. Sir William Emrys Williams has made the expected choice; the expected favourites are there, *The Oxen*, *Snow in the Suburbs*, *Great Things*, *Afterwards*, *The Convergence of the Twain*, as well as a generous supply of representative poems less well known. The introduction, however, is poor, and there is no bibliography.

The Penguin Dictionary of Quotations is an admirable book indeed, though it is not the full scholarly compendium which we would expect to find on a library shelf. Its coverage is personal and idiosyncratic rather than academic. Greek is excluded, Latin is severely restricted. The moderns and foreign languages are included, but not in quantity. In nearly 700 pages, the book offers a range of sources from Lucius Accius to Zola, glancing at Hitler, Shaw, Mae West by the way. The index, occupying half the book, identifies a quotation by its key word or words, with exact references to page and edition of sources. Under subject headings it also suggests likely passages for the use of quoters.

This is a Book for Browsers. Indeed, it raises the question, how far do such collections in fact create and sustain the currency of the titbits they identify? Some sayings are surely launched in this way; Fry's *Amor Vincit Insomnia*, for instance, may set off on a long round after this. Prize-day Speechmakers, Conference-openers, Chairmen of many committees, and those involved in Votes-of-Thanksgiving will find the book a goldmine. Professional colleagues may be glad to be reminded of Auden's 'A professor is one who talks in someone else's sleep'.

The most quoted author, after the Bible and Shakespeare, is Tennyson, with 335 entries; Milton, Browning, Wordsworth, Dickens, Johnson follow not far behind. Does this reflect national taste, the compilers' interests, or the long-term effect of our Victorian education system? In spite of this, the Dictionary is up to the minute. You will find there 'Come up and see me sometime', U and non-U, 'Not bloody likely', arsenic and weedkiller biscuit, worm's eye view, 'toujours gai, archy', 'excuse my dust', and other memorable sayings.

On all counts then, except that of scholarly elaboration, full marks to Penguin. At the price (10/6 English) the book is excellent value. I doubt, though, if the binding will stand up to the wear it is likely to get.

Victoria University of Wellington

JOAN STEVENS

HENRY JAMES. D. W. Jefferson. Writers and Critics series. *Edinburgh, Oliver and Boyd*, 1960, pp. 120.

THIS short survey sets out to present to people who may be 'unaware how much pleasure his work can give them' a Henry James of manageable size. Such a book has long been needed, for Jamesian studies have been proliferating into a jungle of specialisms. Jefferson strikes at once to the heart of the matter, the living stuff of James's fiction, outlining the themes, ideas, and social contrasts, the persons, and the basic human attractiveness of his work. James the obsessed technician does not brood in the foreground, as in so much criticism; this is an introduction planned on broad lines.

As such it is admirable, particularly in its use of the whole range of the short stories, travel sketches, letters, autobiographies, as well as the pre-

faces and novels. Both the world in which James grew up, and the European-English world to which he transferred, are lighted up evocatively by most skilfully chosen quotations. Similarly, the characters and the thematic problems are illuminated throughout by apt illustrations.

James's story is presented chronologically in six short chapters; The Early Years, The Passionate Pilgrim, outline what James called 'the complex fate of being an American', especially an expatriate one, and culminate in a discussion of *Roderick Hudson* and *The American*. On both there is brief but telling comment, supplemented as are Jefferson's comments on all later novels by references to detailed work elsewhere. By this means further exploration of the matters raised is suggested painlessly to the presumed 'general reader' for whom this survey is intended. Also effective for such a reader is Jefferson's widening of his discussions to take in the contemporary reader's world. On Rowland Mallet, for instance, with whom none of us are quite at ease, he writes: 'It is perhaps more outrageous to readers of our century than to those of James's that anyone's life should be such a blank that he can live so completely for someone else. One is reminded of Miss Compton-Burnett's passages of dialogue on people "who live for others."' The effect is to put James forward as a living writer, not an academic specimen.

In Chapter 3 we move on to Daisy Miller, Isabel Archer, Verena Tarrant, and *The American Girl*. There is a useful brief analysis of our dissatisfaction with some aspects of *The Portrait of a Lady*, which may arise, Jefferson suggests, from an 'embarrassment inherent in the position of the novelist, who has committed himself to a role akin to that of an omniscient biographer, in an age of dawning psychology and sociology.' In James's case, the difficulty is increased by the unfamiliarity of the manners and character types of American life.

After English Themes, a chapter notable for its quotations, there is a discussion of Developments in Method, which draws together *What Maisie Knew*, *The Spoils of Poynton*, and the tragicomedy of James's flirtation with the drama. Maisie's story is seen as a matter of 'charm and irony', a complete artistic fulfilment, 'remarkable for its contrived felicities', the 'perfect example of method as the liberating factor, the means of placing the novelist on the happiest terms with his subject.'

Finally, and well prepared, we come to the great trio of The Late Phase. Jefferson emerges with the decision that *The Wings of the Dove* is 'James's tragic masterpiece, the richest and most moving of his works.' There is space to linger a little on this novel, and on *The Golden Bowl*; Jefferson outlines his own critical suggestions, but is careful to preserve a balance among the controversies.

In the final chapter a swift, informative and impartial reconnaissance is made of the specialist background. Readers are warned of the bias which may be given to critical studies by the personal interest and involvement of the writer. 'A sense of proportion is one of the first requirements of both the critic and the literary biographer', but their arts are hazardous ones. Jefferson records the various star names, with appropriate annotations, recommending the biography by Dupee as 'a remarkably successful attempt', though sketchy. He finds no clear pattern in the history of Jamesian criticism, and has to content himself with noting the main groups, the studies of James's technique, of his Americanism, of his 'ambiguity'. The contributions of Edel, Beach, Lubbock, Trilling, Matthiessen, Blackmur, Wilson, Leavis, are neatly pinpointed. The chapter is a feat of intelligent signposting.

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Indeed, so is the whole book. It is notable for making a reader's, not a student's, approach. The selected bibliography is compiled with due regard to the availability of the editions noted, a matter of importance particularly for the short stories.

This is the best introduction to Henry James at present in circulation, and should indeed tempt folk to explore for themselves 'a vastly entertaining author.'

Victoria University of Wellington

JOAN STEVENS

WALLACE STEVENS. Frank Kermode. FAULKNER. Michael Millgate. HEMINGWAY. Stewart Sanderson. Nos. 4, 6 and 7 in the 'Writers and Critics' series. *Oliver & Boyd*, 1960.

EACH of these books can be read at a sitting. After finishing any one you feel yourself reasonably well acquainted with the mind and writings of Stevens, Faulkner or Hemingway; more important, you know where to begin if you are a complete newcomer to the author, and won't waste your time reading minor works first simply because they happen to be there on the library shelves. To have produced what the publishers of this series call 'up-to-date, concise and above all readable' introductions to modern writers is something for which we must be grateful. Criticism of the moderns is already depressing in its bulk, and it is good to know that there are books such as these which make good use of the learned journals—creaming off facts and genuine discoveries but wisely abandoning the jargon in which they are expressed and ignoring the inter-professorial battles waged over points of interpretation.

As there are already some ten books on Faulkner, Millgate has a considerable body of criticism on which to base his account. His division of Faulkner's work into four main periods is one that most critics would accept, and he rightly pays detailed attention to the 'great' period which began in 1929 with *The Sound and the Fury* and included *As I Lay Dying* (1930) and the short stories collected in *These Thirteen* (also 1930) before ending in 1936 with *Absalom, Absalom!* Millgate would also like to see *Light in August* (1932) acclaimed as 'indubitably a major work', though many would disagree with him in this matter: how can a novel such as this, which has two plots that don't collide, have the unity of a great work of art? This is, however, a minor quibble with a useful study; for Millgate is a capable guide to have on a journey through Yoknapatawpha County. I found his notes on the relationship between short stories and novels particularly useful, and especially so in regard to Faulkner's later writings, where earlier stories are sometimes reprinted as chapters of novels. There are also some fine quotations which illustrate what Faulkner himself describes as the process of 'sublimating the actual into the apocryphal': whatever you may think of Faulkner's themes and attitudes, you never doubt his ability to write.

Sanderson begins his book by attempting to dissociate Hemingway the writer from Hemingway the legend: to separate the man who hunted and fished and loved and went to wars from the artist who wrote about hunting and fishing and loving and going to wars. I am not sure that this is possible. Hemingway did little to discourage people from identifying his personal life with that of his fictive creations, and many of his contemporaries have commented on the way in which he would occasionally behave like characters in his own books. At all events, he wrote best when

drawing on the kind of experiences he went out of his way to cultivate, and when remaining faithful to his own aesthetic: 'write when there is something you know, and not before.' By imposing such a limiting programme on himself he was practically compelled to experiment with life in order to guard against the atrophy of his art. Had he retained this aesthetic and continued to live in Oak Park, Illinois (where he was born), his literary activities would have been restricted to a mere rewriting of *Winesburg, Ohio*. As a result of his active life, however, he was able to 'report' on emotions which most writers experience only imaginatively; but when he had to rely on his imagination—in order to create female characters, for example—his touch was less sure; Hemingway's women are either hard-hearted bitches or docile dream-girls who satisfy their lovers but not the reader. Sanderson moves easily from novel to novel and 'gathers the leitmotifs' as he goes along. He draws attention to the recurrence of the theme of the wounded hero that carries both physical and psychic scars, and concludes that Hemingway's basic preoccupation is to learn how to live with these scars. His analysis of Hemingway's prose style is sympathetic, but one wishes there were more pages over which one could write without embarrassment Hemingway's own formulation: 'Prose is architecture, not interior decoration, and the Baroque is over.'

Both Millgate and Sanderson attempt to justify any aspect of their authors which the reader may find puzzling or repellent. Kermodé's approach differs from that used by other writers in the series in that he concentrates more on elucidation than on defence and annotates the poetry as far as possible from Stevens' prose which, for the uninitiated, is as difficult as Mallarmé's. As a result of this method he is able to establish the unity of Stevens' writings even though certain sections of it remain opaque. Everything is offered that the reader might find useful; nothing is presented apologetically. After a few pages you become familiar with the nature of the Stevens *mundo* and all that it entails: the hierophantic phrases and general fantasmagoria of the English language; the opposition to the gaunt world of reason; the involution which produces indiscriminately both narcissism and the blessed rage for order; the rapture of meditation; and the climate, seasons and colour of the poetic imagination. Working from Stevens' principle that 'One poem proves another and the whole', Kermodé arranges poems and prose in paradigms 'wherever this is possible; the effect is almost that of a hall of mirrors; poem *A* is 'explained' by poem *B* or a piece of prose, either of which becomes fully intelligible only in terms of poem *A*. The construct which Stevens has fabricated begins to take shape: poetry is the supreme fiction, and if we should insist on a more precise definition we can always console ourselves with Stevens' beautiful and meticulously evasive aphorism: 'Poetry must resist the intelligence almost successfully'—which Kermodé has elsewhere interpreted as 'the sensuous illogic by which poetry makes its unparaphrasable points'. This is the best book yet written on the poetry of Stevens, and certainly an admirable introduction to his work.

University of Canterbury

K. H. RUTHVEN

THE ART OF JAMES JOYCE. A. Walton Litz. *Oxford University Press*, 1961, pp. 152.

The Art of James Joyce is the product of a Oxford doctoral thesis on the drafts and proof-sheets for *Ulysses* and *Finnegans Wake*. Walton Litz has studied Joyce's revisions as a record of his evolving and changing artistic

aims on the one hand, and as a commentary on specific passages on the other. *Finnegans Wake* was written not as a continuous variation—rather a single drafted basis was elaborated (as F. H. Higginson has shown in his *Anna Livia Plurabelle—The Making of a Chapter*) to the complexity of the final novel. Thus a passage in its earlier, less complex stages can provide clues for the elucidation of the corresponding part of *Finnegans Wake* as we know it. In addition to the text of his essay Walton Litz provides appendices giving details of the Joyce MSS. and a chronology of Joyce's writing from 1914 to the publication of *Finnegans Wake* in 1939.

The Art of James Joyce is notable not so much for the originality of its critical conclusion as for the solidity of the arguments Litz provides to give old suggestions new validity. His central point—that *Ulysses* and *Finnegans Wake* were each intended by Joyce to be perceived by the reader as wholes in an instant of time, that they were intended to be read spatially rather than temporally—has been argued for before in different ways by Joyceans such as Edmund Wilson and Harry Levin. In fact Philip Toynbee found this to be a major flaw in *Ulysses*—the reader cannot be reasonably expected to hold 700 pages of difficult writing in his mind and view the complexity of its architecture and inter-relation in an instant of time.

But Litz's scholarship provides an unprecedented strength to this view of Joyce's work which, though always attractive, was before hardly proved. Taking Pound's definition of an image as "That which presents an intellectual and emotional complex in an instant of time . . ." Litz uses the MSS to show convincingly that Joyce wrote *Ulysses* and *Finnegans Wake* in terms of this description. These novels are not continuing developing narratives so much as gigantic Poundian images.

Hugh Kenner in *Dublin's Joyce* drove some well-placed nails into the coffin of the extreme Homeric view of *Ulysses* held by the followers of Stuart Gilbert's *James Joyce's Ulysses*: Litz surely settles the issue once and for all by demonstrating from Joyce's gradually discarding of Homeric correspondance in writing *Ulysses* that the *Odyssey* was a good deal more important for Joyce's writing of *Ulysses* than for our reading of it. The correspondances, as Pound wrote in 1922, "are part of Joyce's medievalism and are chiefly his own affair, a scaffold, a means of construction, justified by the result, and justifiable by it only. The result is a triumph in form, in balance, a main scheme, with continuous inweaving and arabesque".

There can be no doubt that Walton Litz's book is one of the most important essays yet written on Joyce, and *The Art of James Joyce* provides an outstanding example of the intelligent use of scholarship to provide both critical and exegetical illumination.

Victoria University of Wellington

P. WALDRON

THE JOYCE COUNTRY. William York Tindall. *Pennsylvania, The Pennsylvania State University Press*, 1960, pp. 163.

The Joyce Country is a collection of seventy-eight photographs of Dublin, provided with a brief introduction.

Doubtless the first reaction of many to such a publication is to dismiss it as just another book of literary photographs that will provide much interest for the sentimental but little for the critic. Yet such a reaction would scarcely have pleased Joyce himself. It is a strange quirk of modern criticism that scholars will make enormous effort to grasp the literary

sources of a writer in order to try and explain his work, but will denigrate any attempt to provide information about his material environment as worthless. But a great writer absorbs, fashions, modifies, and finally combines into new and more exciting patterns all levels and phases of his experience. Ithaca fuses with 7 Eccles Street, the 'Garden of Eden with Phoenix Park, an Irish publican with Solness, Napoleon, Joyce's father, God, King Mark, Oscar Wilde, Jarl van Hoothor.

Joyce's method of evoking Dublin was to annotate and organize an extraordinary number of minute details: his method was *synthetic*. In *Dubliners* through the disillusion of a series of characters, in *A Portrait of the Artist as a Young Man* through Stephen's rejection of Dublin and all he associates with it, such as his family and religion, in *Ulysses* through the thoughts, humiliations, and guilt of Bloom, and in *Finnegans Wake* through the identification in dream of character with place—Earwicker with Ireland, Dublin, Howth; Shaun with the left bank of the Liffey; Shem with the right, Issy with Chapelizod, Anna with the Liffey—Joyce tried to bring his readers to experience and understand Dublin as he did. Not through analysis of scene and character as with Lawrence Durrell's *Cyprus in Bitter Lemons*, not through blending of place with religious experience as in D. H. Lawrence's *Mexico in The Plumed Serpent*, but through patient and painstaking enumeration and synthesis of detail did Joyce reconstruct his city and populate it.

But Joyce's mistake was to presume the knowledge and experience he wished to communicate. Writing always for his 'ideal reader'—a synonym for himself—Joyce often demands that we know what he is talking about before he tells us. The best remedy is of course to make the Joycean pilgrimage to Dublin. But few of us can do this. The alternative is to sit down with a good map of Dublin (an excellent map can be obtained from 'Geographia' Ltd, 167 Fleet Street, London E.C.4, for 7/6) and a set of photographs when one reads Joyce. Only then will we sympathise with Bloom's Odyssean Wanderings and Anna's circular flow as Joyce wanted us to: unless we have some idea what his catalogue of addresses, streets, bars, and houses represents it will never do the literary job which is its justification. In addition to this general critical service of helping the reader to perceive Joyce's Dublin as a city and not just as a mass of details, Tindall's book helps us to interpret and explain meaning. It is only for example when we see such a photograph as Tindall's of Sir Philip Crampton's statue (I had not before) that the priggishness of Stephen's question to Lynch about this monstrosity becomes fully apparent: 'Is the bust of Sir Philip Crampton lyrical, epical or dramatic? If not, why not?' A photograph thus shows us how much more interested Stephen is in talking about art than he is in art itself. Without it we lose most of the point.

The Joyce Country thus performs two functions: it gives us a reference frame to help us experience Dublin as we read Joyce's books, and it helps us clear up specific difficulties of interpretation. The content is valuable—how good is the treatment? The actual lay-out of the book is typically American in its print and unstinted use of expensive paper. On each right-hand page we are presented with a plate and in the left with a quotation as a comment linking scene with literature. The photographs are not exceptionally brilliant, but they do reflect the drabness of Dublin with precision and sensitivity. It would be an unreasonable man who offered anything but praise for the selection made. Tindall probably knows as much—if publications mean anything—about Joyce as any other scholar. And he

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has used his knowledge, understanding, and insight to the full in putting together his collection.

Victoria University of Wellington

P. WALDRON

LOVE AMONG THE HAYSTACKS. MORNINGS IN MEXICO AND ETRUSCAN PLACES. D. H. Lawrence. London, Penguin Books, 1960, pp. 172 and 214 respectively.

THE INTELLIGENT HEART. THE STORY OF D. H. LAWRENCE. Henry Moore. London, Penguin Books, 1960, pp. 560.

Love among the Haystacks is a collection of Lawrence's last short stories including "Love among the Haystacks", "The Lovely Lady", "Rawdon's Roof", "The Rocking-Horse Winner", "The Man Who Loved Islands" and "The Man Who Died". These stories show Lawrence's style and thought at their most mature.

Although the progression of Lawrence's style is often overlooked, it in fact changed from book to book. The style of *Sons and Lovers* was unadorned but precise. That of *The Rainbow*, *Women in Love* and *The Plumed Serpent* was very different: the writing of Lawrence during this period is remarkable for its complexity, imagery, symbolism, and rhythmical repetition. *Lady Chatterley's Lover* in 1929 revealed a return to a prose more similar to the style of *Sons and Lovers*—but Lawrence's final novel lacked the dramatic tension of his first major work. Discarding the obscurity and indirection of *Women in Love*, Lawrence continually fell into bathos by attempting to express directly an intensity which could only safely be dealt with through suggestion and obliquity.

But the final stories—especially 'The Man Who Died'—show a successful compromise. Here Lawrence's writing is more careful and ordered than ever before. But enough of the middle period characteristics are retained to dodge the stylistic faults of Lawrence's final novel. Thus the central theme of 'The Man Who Died'—a Christ who on resurrection finds true fulfilment on perceiving that selfishness can lie in taking nothing as well as in taking all—is outlined symbolically in the opening two pages by the description of a cock escaping bondage in a living death. Only then does Lawrence embark on a straight narrative.

The other Penguin volume is chiefly interesting for its inclusion of *Etruscan Places*, which is Lawrence's finest travel book, and one of the best things he ever did in any form. Superficially this is an account of a trip Lawrence made through the sites of several Etruscan cities in Pre-Roman Italy. But Lawrence idealized the Etruscan into symbols of his own thought. *Etruscan Places* is a *Utopia*: it is the evocation of a world Lawrence wished to believe had existed in order that it might be described—a world reflected in a perfect balance between 'mind' and 'blood' and in lack of consciousness of moral abstractions. As such it is one of the most valuable commentaries on Lawrence's novels we have.

The two men who have done most for the study and understanding of D. H. Lawrence must surely be Dr Leavis and Harry Moore. Leavis has continually produced a penetrating, often belligerent defence of Lawrence crowned by his analysis of *Women in Love*, first published in *Scrutiny* and later included as a chapter in his *D. H. Lawrence: Novelist*. Harry Moore has worked in a quieter but no less valuable way critically, both directly with the creative work, and also with Lawrence's letters and life.

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The Intelligent Heart and the *Letters* are the climax of this activity. *The Intelligent Heart* supersedes Lawrence's other biographies in three ways—in the fullness and accuracy of its factual detail, in its lack of a personal axe to grind, and above all in its critical insight and constant use of the life to illuminate the creative work. When one thinks of efforts such as Middleton Murry's *Son of Woman* or E. T.'s (Jessie Chambers Wood's) *D. H. Lawrence: A Memoir*, it is clear how important it was that a good critic with biographical disinterestedness should bring order into the maze of writings and material about Lawrence's personality.

Moore undertakes this task with an easy graceful style but a solidity of documentation and backing in the form of letters (many unpublished before) and research that fails to mar the readability of the book.

The Lawrence who emerges from this fabric is a man of humour as well as seriousness—a figure at times intensely cruel and intolerant but usually generous in his behaviour.

Victoria University of Wellington

P. WALDRON

THE COMMONWEALTH PEN. AN INTRODUCTION TO THE LITERATURE OF THE BRITISH COMMONWEALTH. Edited by A. L. McLeod, *Cornell University Press, Ithaca, New York*, 1961, pp. x + 243.

THIS is a timely and useful book. It draws attention to the wide range of writing in English within the commonwealth and introduces readers to some of the problems of writing and publication in commonwealth countries as well as discussing the principal creative writers and the characteristics of the traditions within which they write. The main virtue of this book is that it covers the widest possible area and is thus an antidote to the insularity with which commonwealth writing has often been received—in the countries where it is written as well as in England. It offers us a survey which deals with each literature historically, and thus offers an antidote to the superficiality which has all too often characterised general criticism of commonwealth writing. It is, in fact, a useful aid in communication—around the perimeter as well as from points on it to the centre. And comparison must certainly be regarded as the basis for intelligent judgments within this field.

The contributions vary in quality. They are urbane and poised, mature and persuasive in the case of Canada and India. Both Professor Watt and Professor Iyengar carry their readers with them, and they do this because they are unselfconscious about what they are doing. They know the work, they know its history and the tradition out of which it arises, and they know how to present it. They do it with assurance and ease.

The Australian section is less fortunate in its two authors, for Professor McLeod is obviously out of touch with recent developments (in particular, with various new periodicals and journals) and he writes grudgingly and in a pedestrian style of 'respectable competence'. Professor Oliver is too concerned with keeping an eye on English and American audiences to be much more than cautious. It is surprising that he merely lists Henry Handel Richardson's *The Fortunes of Richard Mahony* as 'an interesting trilogy on immigrant social life'. Why the trite 'interesting'? This is surely a novelist who deserves more space and livelier treatment, and not only for her main novel—what of *Maurice Guest*, for instance?

New Zealand literature gets a defensive introduction from Dr J. C. Reid,

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but this piece improves as it progresses. The essays on Australian and New Zealand literature were written as radio scripts and though getting a prose style as near to speech rhythms as possible usually has beneficial results, these essays are disappointing and obviously should have been revised before publication.

The chief point about Randolph Vigne's somewhat clumsily written essay on South African literature is that a lot of his material will be new to many readers and is therefore to be recommended. He avoids critical judgments. For instance, Guy Butler is described as 'himself a poet and the author of two plays' and fifty-three words of his critical views quoted—surely his work, particularly his poetry, deserves more discriminating treatment than this? While Ceylon and Pakistan have less to offer in writing in English, the content of the essays will probably be new to many readers. The chapter on the literature of West Africa is badly edited and suffers a little from the inevitable difficulties which such a newly-born literary tradition imposes upon a critic, and the same is true of the chapter on the literature of Malaya and Singapore. G. R. Coulthard's account of the literature of the West Indies does offer some thoughtful criticism of the new West Indian writers but only in general terms.

This book is a good beginning. The level of its contributions is uneven, but it contains some excellent work, and it also offers a select reading list which serves as a good introduction to a comparative study of what is an exciting and rewarding field of literature.

University of Leeds

A. NORMAN JEFFARES

THE PENGUIN BOOK OF NEW ZEALAND VERSE. Selected with an introduction and notes by Allen Curnow. *Penguin Books*, 1960, pp. 340.

FOR some years Allen Curnow's *Book of New Zealand Verse*, which first appeared in 1945 and was reprinted with additions in 1951, has held the field as the best anthology of the country's poetry; not only is the selection of poems judicious, but the critical introduction is a document of the greatest importance in understanding this branch of literature in English. Now comes this volume in the Penguin Poets, for which Mr Curnow was the obvious editor, to supplement rather than displace his earlier collection.

It is a meticulous piece of work, and excellent value for money, but it leaves one with a sense of dissatisfaction: not, I suspect, because of editorial faults, but rather because New Zealand poetry, exhibited in a good, if not ideal, selection, offers surprisingly few memorable poems.

As a work of reference alone, this anthology is valuable. The introduction is long, but helpful; and it gives as clear and inward an account of the growth of New Zealand poetry as we are likely to get. Mr Curnow's prose is sometimes too metaphorical ('New Zealand is not hoisted here at the masthead of a distinct verse tradition; neither does it designate a mere platform upon which some poets are assembled, the better to be seen', p.17), and he reflects only too faithfully the political and literary preferences of the 'thirties; but his introduction has the substance and insight that come from close involvement with the events he is describing.

The notes, too, are extremely useful. In the Australian volume of

this series, the biographies of the poets in each instance preceded (and sometimes dwarfed) the poems; the barbarous title, 'biocriticisms', was applied; and the information was both trivial and incomplete. Mr Curnow has relegated his biographical material to the back of the book; presented it with taste and relevance; and put us all in his debt by supplying full and precise bibliographies. Everyone interested in New Zealand verse will find himself constantly using this part of the book as a reliable work of reference.

In one other respect Mr Curnow demonstrates his scholarly care. This is in the provision, at the head of the anthology, of translations of Maori poetry—nine pages in all—whose significance is commented on in a preceding 'Note on New Zealand Verse and the Maori Tradition'. This material is highly interesting in itself; but I wonder whether it has any real relevance. As the editor explains (pp. 69-75), after a nineteenth-century fascination with Maori, in recent years no 'public relationship between the two traditions as *literatures* can be said to have existed'.

No anthology will please everyone as a selection, and it is easy for a reviewer to be ungenerous when he reckons up what has been put in (and shouldn't have been) and left out. Still, while Mr Curnow's selection is the best available presentation of New Zealand poetry we have, I find it curiously unbalanced. Shouldn't we bluntly acknowledge that in New Zealand, as in Australia, poetry really begins in the nineteen twenties? There is a Brennan before, and one or two honoured New Zealand names, but verse of quality starts to appear in the 'twenties, persists in the 'thirties, and quickens again in the 'fifties.

Hence I find Mr Curnow's allocation of space rather strange, especially the thirteen poems by Ursula Bethell. Here is a genuine poet of limited range; I should have thought one needed much less space to show her quality. Again, as in the Australian volume, though less insistently, there are too many poets, and too few poems by the handful of poets who really count. I don't see that the single works of Katherine Mansfield, Rewi Alley, or Robert Chapman needed inclusion; while M. K. Joseph (whom Australian readers at least find very interesting) and W. H. Oliver are under-represented.

In the rest of the selection there is much to admire. Charles Brasch has a dozen poems, and no-one can cavil at this; each has a finish and control which is impressive. Mr Brasch has a far higher place in his country's poetic tradition than he is generally conceded. The editor's own verse is likewise excellent—it seems to me that a larger share of the completely satisfying (in both language and rhythm) poems written in New Zealand is to be attributed to Allen Curnow than to anyone else. In a sense, it is a pity that he is himself the best critic of his country's poetry; because the account will remain incomplete until his own place is exactly estimated. And that fine poet and delightful man Rex Fairburn also lives again in these pages.

What is puzzling, though, in a man of Mr Curnow's discernment is the nationalism of the collection. I think he has tried too hard to isolate what is distinctive about New Zealand poetry, and in the process neglected much that is successful, but not identifiably Antipodean. The three pages for M. K. Joseph indicate this; and so, on the opposite side, do the three for Louis Johnson. The casual reader will not gather from this book that there is a body of poetry, not here represented, which commands attention although—or perhaps because—it never mentions Karori or the Orongorongo Valley.

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Granted, however, that Mr Curnow's selection gives a fair enough picture of the state of New Zealand verse, what judgment is there to be made of it? My own reaction, after three months of repeated consultation, is one of disappointment. Since the time of Mason and especially since the second war, New Zealand has never lacked poets of genuine talent; and the general level of taste, craftsmanship, and control is gratifyingly high. But in this book there is only a handful of memorable poems—Curnow's 'Unhistoric Story', Brasch's 'Islands', and 'View of Rangitoto', Joseph's 'Mercury Bay Eclogue', for instance—which belong in the same class as the best that was being written elsewhere in English at the same time.

My conclusion, then, is that New Zealand poetry is well presented in this anthology; that it has much to offer the discriminating reader; but that it has no major poet and only a few entirely engrossing poems.

Australian National University

G. K. W. JOHNSTON

ENGLISH FOR MATURITY. David Holbrook. *Cambridge University Press*, 1961.

MR HOLBROOK offers a book for those in the Secondary Modern School in England, who are 'helping train the sensibility of three-quarters of the nation and create its capacities for living and its potentialities as an audience . . .'

With a target as broad as this it is difficult to avoid hitting something. Mr Holbrook has good ideas about the place of imagination in the teaching of English, he takes the child's part against all modern Mc'Choakumchilds and Gradgrinds, he has useful suggestions about the handling of poetry in the classroom, about the cathartic effect of drama for children, about recordings, about original composition.

To a New Zealander however the book seems unnecessarily on the defensive, against what is not quite clear. Against the pressures of modern living? against science and progress? Against those diehard deathheads, the Grammar School academics? Mr Holbrook flails about in all directions. He makes uncritical assumptions about the decline of culture, casting nostalgic looks back to the folk poetry, the earthy vocabulary, and the supposedly preferable lot of his pupils' ancestors, 'whose culture was subtle, vigorous, and fine, though it was oral and unwritten'. In a round condemnation of the 'language habits of an age of standardised universal literacy and of mechanical amusements through mass media', he sweeps angrily out of his way much modern literature. Out go 'the verse drama of Fry and the later Eliot; the plays of the bed-sitter schools; most contemporary poetry including Dylan Thomas; widely acclaimed novels such as *Lucky Jim* . . .' He doesn't like cinema, TV, jazz, or the 'middle class rubbish of the half-educated middle class'. In fact, he is passionately out of step with 1961, a belated disciple of Matthew Arnold, convinced that old-time Sweetness and Light applied in the schoolroom can indeed transmute the Barbarians and the Philistines.

The hidden fallacies in all this raise persistent doubts about the validity of the whole book, especially in Part I, 'English in the Secondary School', from which the above remarks are quoted. Part 2, which is more straightforward, contains suggestions of some value to teachers. There are lists of books and recordings in the chapters on Poetry in the Classroom, and

Folksong. The sections on Drills and on Marking are sensible and practical. There is a discussion of books suitable for children's reading, with lists of titles. These, however, while they may be of use in the English setting, are neither as well planned nor as comprehensive as those issued by the New Zealand School Library Service for similar age groups. The liveliest part of this chapter is Mr Holbrook's merry account of his onslaught on the buying policy of the local Public Library. The weakest is his explication of the obvious in his comments on *Huckleberry Finn*.

A book for the teachers of English should, one hopes, be well written. *English for Maturity* is not. Mr Holbrook is too emotional, too wordy. He seems to be hectoring his readers, when he is not rhetorically prodding at their feelings. On *King Lear* he writes like this—'the hideous depths of human proclivities to seek perverted satisfactions from power, from torture, from deceit, the sexual brutishness under the "robes and furr'd gowns"—are all uncovered'.

In the chapter on Poetry, good ideas are mingled inextricably with bad, especially with unjustifiable assertions about vowel music and consonantal associations. De La Mare's 'Life's troubled bubble broken' 'expresses in the plosive "b" an acceptance of the transience of life', while 'That's what I said' is 'consonantal firmness against tears'. Even when what Mr Holbrook has to say is worth saying, he says it in clichés, in adjectival evocative outbursts, in trailing sentences which one longs to prune. And for what level of readers is his book intended? Only the already converted, the serious minded, will plough through it all, and they will profit little. The unregenerate will soon pick holes in some of the passionate nonsense, and reject the good with the bad.

Mr Holbrook's heart is in the right place, but he has if anything done a disservice to the teacher of the arts, who must find better arguments than some of these before sceptical colleagues admit in full the claims of the imaginative life in education.

Victoria University of Wellington

JOAN STEVENS

THE PENGUIN BOOK OF FRENCH VERSE—I. to the fifteenth century, introduced and edited by Brian Woledge. *Penguin Books, Harmondsworth*, 1961.

THIS excellent volume, comprising 335 pages of text alone, completes the series of Penguin Books covering the whole range of French verse from its origins to the present day. The editor of an anthology such as this, which is directed at the poetry lover, rather than at the student of literature, is confronted with a double challenge. Those poems which he selects for inclusion in the anthology must be of genuine literary value in themselves, independent of any historical or social interest they may have. Again, they must be made accessible to those whose command even of present-day French is somewhat shaky, and this is a tall order. It is not sufficient merely to produce a translation into English; the reader must be able to follow the text itself with the help of the English version, and this calls for some considerable skill in presenting both text and key. In this volume Professor Woledge would seem to have met both challenges admirably. His claim that every poem in the anthology has been chosen 'simply on the grounds of artistic merit' is well substantiated. It is clear that not all readers will ascribe the same 'artistic merit' to every poem

and individual preferences are nowhere more in evidence than in making a selection of this nature, but few are likely to have strong views on what they believe ought to have been omitted. The two poets best represented are Villon, with 31 pages, and Charles d'Orléans with 27. Criticism is more likely to be levelled at what has not been included. There are no fabliaux, no selections from medieval drama, nothing from *Aucassin*, one of the most delightful of all Old French works, and this is a pity. Professor Woledge maintains that such poems are too long to be quoted in full and yet 'defy quotation'. Could this not also be said of the *Roland* and more particularly of the *Alexis*, each of which is represented by an extract? But this is a mere detail when one considers the wealth of material which is in fact presented in the collection. In the matter of translation, Professor Woledge will again not lack critics, but here he is on very sure ground. He states that 'the English translations are intended merely as a help in understanding the original; it is hoped that the reader will submit them to no severer test'. In fact, the translations, which appear at the foot of each page, as in the other Penguin anthologies, carry out very well the function ascribed to them by the editor. They are neither literal word for word translations, such as would be almost meaningless to someone unacquainted with medieval modes of expression, nor are they so free as to render the text itself unintelligible. The rapid and confusing switches of tense in Old French, from present to past, and past to present, are ironed out in translation; and in the text itself, the orthography has been made a little less erratic, on the principle of generalising the most modern 'graphies' used by the scribe. Not even the purist can claim that the poetry suffers in the slightest from such treatment.

The introduction contains a short but 'meaty' summary of the course of French literature to 1500, which is followed by a section on language and versification, and a glossary of frequently recurring words, which will be of considerable value to anyone tackling Old French for the first time. Brief notes on the authors, where these are known, are included in the list of contents. The volume is rounded off with an index of first lines, followed by an index of poets and anonymous works.

It seems to me that an anthology of this kind will be of use in universities as an introduction to Old French literature, for those students whose course precludes an intensive linguistic training, and that lovers of poetry everywhere will be grateful to Professor Woledge and to Penguin Books as the whole field of Old French poetry swims into their ken.

University of Melbourne

W. MACBAIN

ON READING FLAUBERT. Margaret G. Tillet. *Oxford University Press*, 1961, pp. 136.

THIS study deals less (to quote its author) with 'how Flaubert accomplished the "transfiguration of matter"', than with 'the enjoyment of what remains when the tremendous process of "transfiguration" is over' (p. 12). It is essential for the reader to bear in mind both this distinction and the author's avowed intent to discover 'for [her] own satisfaction' where Flaubert's greatness lies. This does not mean, however, that Miss Tillet departs from the widely-accepted portrait of Flaubert, the never-satisfied

'moine littéraire', each of whose revised manuscripts merely brought him one stage nearer an elusive, ideal form.

After an introductory section on Flaubert the Artist, his works are examined in order of publication. This method has the advantage of enabling the reader to concentrate on one particular novel or collection, although a certain amount of repetition is thus made unavoidable. Take as an example the parallel between musical and literary forms (pp. 9, 23-24, 49, 70-71, 86), for which Miss Tillett is perhaps indebted to M. R. Dumesnil. Similarly, Flaubert's often-quoted 'detachment' is frequently referred to, as is his outstanding ability to charge with evocative force relatively commonplace words. Perhaps it would have been preferable to confine such aspects to the section: Flaubert the Artist. Under this heading, too, should have been placed the digression on the Flaubertian conception of 'le Beau' (pp. 41-42), which seems too general for the chapter on *Salammô*. These are, possibly, slight criticisms as compared with the worth of the book as a whole. There remains, however, an apparent contradiction in Miss Tillett's approach to her author's works.

In her opening remarks, while recognizing the importance of the *Correspondance*, she states:

'This most dedicated of artists should in fairness be judged only on the works that he himself published. Nor is it fair to him to compose an aesthetic out of his correspondence. After all, these were letters (. . .) not written with posterity in mind.' (p. 2).

I do not think that E.-L. Ferrère (perhaps referred to above) was attempting, in his *Esthétique de Flaubert*, anything more than a methodical examination of his author's 'principes' and self-assessed position in society (or apart from it!). In point of fact, Miss Tillett has found it necessary to use the *Correspondance*, very often in order to forestall any over-hasty judgement on the part of Flaubert's future readers. This is a fortunate decision, as certain works (particularly *L'Education sentimentale*) take on an entirely new interest and meaning, when read in the light of Flaubert's letters. Likewise, even a slight acquaintance with the *Correspondance* not only reveals Flaubert's artistic scruples but also discourages us from charging him with the sin of intellectual arrogance.

Several minor points call for comments. It would be well to note that Maxime du Camp's judgement on Flaubert's writings is distorted by his jealousy of the other's success—and that his *Souvenirs littéraires* are not unbiased in this respect. Also, as a 'Romantic soul', Flaubert no doubt 'cherished the memory of Mme Schlésinger (. . .) as part of the unattainable Ideal' (p. 54). But this memory belonged to the years before 1884, the date at which Flaubert first suspected that his illness would prevent him from leading a normal life; his now-famous letter to his mother ('mêlé à la vie, on la voit mal') seems at once a literary profession of faith and the recognition of his isolation.

Finally, Miss Tillett cites a curiously inconclusive example of 'reality' in Hérodias, when 'the prophecies and curses of [John the Baptist] are impassably translated into Latin by Vitellius's interpreter' (p. 100). Surely, a much more convincing illustration would have been Salomé's lisping reply, after her erotic dancing: 'Je veux que tu me donnes dans un plat, la tête de . . .' Elle avait oublié le nom, mais reprit en souriant 'La tête de Iakannan.'

These observations are in no way intended to take from the merit of this study. Indeed, Miss Tillett proves a most perceptive critic in her examination of the texts themselves. Her comparison of Hardy's *Return*

of the Native and *Madame Bovary*, for example, enables her to make a fresh approach to the already much-analysed characters and décor of the French novel. The possibly unconscious transference of Flaubert's feelings to some of his characters (e.g. Félicité, Bouvard and Pecuchet)—in spite of the much-vaunted 'impassibilité'—is one of the many valid conclusions she draws from her textual criticism.

A bibliography and index complete this very readable and stimulating work, which compares favourably with A. Thorlby's *Gustave Flaubert and the Art of Realism*, published in 1956.

University of Auckland

A. S. G. BUTLER

BAUDELAIRE: *Les Fleurs du Mal*. Alison Fairlie. London, Arnold, 1960, pp. 64.

BAUDELAIRE: *Selected Verse*. Francis Scarfe. Penguin Books, 1961, pp. xii + 270.

DR ALISON FAIRLIE'S study of Baudelaire's *Les Fleurs du Mal* is no. 6 in Arnold's *Studies in French Literature* series and those acquainted with her brilliant works on Leconte de Lisle and Nerval will know what to expect from this essay. It is a model of its kind and is with P. Mansell Jones's short work (Bowes and Bowes) the best introduction available on Baudelaire.

It is divided into two sections: Part I (Poetry and the Nature of Man, Poetry and the Outer World and the Art of Suggestion) suggests a general approach to the *Fleurs du Mal* through its powerful antithesis of delight and terror, the struggle between appetite and apathy, and with a profound and most enlightening understanding of Baudelaire's appeal to sense and feeling Dr Fairlie shows his constant preoccupation with the most central human experiences, with the dreams and longings of imperfect man as he is; 'the poetry of the *Fleurs du Mal* is not simple moralising. Nor is it a decadent world of reversed values. It is a penetrating, lucid and suggestive expression of the complex struggle in man of creative and destructive forces.'

Part II is a detailed and masterly examination of the individual poems in the order in which Baudelaire wished them to be read, 'an order he considered essential to the full understanding of his meaning and his art'. And here Dr Fairlie proves that the *Fleurs du Mal* is not just a collection of separate pieces, 'but a book deliberately arranged to give from birth to death the outline of a human destiny'.

Particularly important is the way Dr Fairlie undermines the simplified view of Baudelaire as a poet of despair and of the *Fleurs du Mal* as recounting a series of escapes that failed. 'Constantly set against and interwoven with failure, remorse and disgust, there rise the will to struggle, moments of peace and clear-sighted tenderness, pride in what can be salvaged. . . Whether in individual experiences or in the grouping of poems, the movement is more often threefold: first, the reaching out towards a longed-for ecstasy, then the torment of the failure to find perfection, and finally the assertion of the bitter, limited but intense worth that remains.' This is an indispensable book for all students of Baudelaire.

The Penguin Poets series is designed to give a ready introduction to the work of a great poet and to serve as a sound base from which to make further explorations. Mr Scarfe does not set out to present the *Fleurs du Mal* to the 'general reader' but to present a selection of Baudelaire's verse

from his earliest to his last poems. His selection is thus arranged chronologically, though most of the individual cycles are preserved in their proper grouping and sequence (with some omissions from the Jeanne Duval group). A chronological arrangement naturally involves certain losses and difficulties, particularly the breaking up of the *Tableaux Parisiens* section, and Mr Scarfe is scrupulous about the many complications involved in trying to establish an exact chronology. Each poem is accompanied by a plain prose translation and the whole selection by a long and helpful introduction and a reading list of works in English on Baudelaire which does not, unfortunately, include Alison Fairlie's admirable study.

University of Tasmania

V. B. SMITH

CRITICAL READINGS IN THE MODERN FRENCH NOVEL. Chosen by J. Cruickshank. London, Macmillan, 1961, pp. 152.

DR Cruickshank, the stimulating author of *Albert Camus and the Literature of Revolt*, has turned his hand to smaller things, and collected together for literary analysis a series of well-chosen passages from forty modern French novelists. In a sound introduction, he proposes a critical method suitable for first year undergraduates, and illustrates it with three analyses of his own (not always avoiding the hazards he warns students against: literary devices, he says, must 'be shown to have contributed to an effect'—so he loses a mark for writing, in his analysis of a passage from Proust, 'Another stylistic feature of this passage which is worth pointing out is the frequent occurrence of adjectives, nouns, phrases, etc., in groups of three'—without further commentary or elucidation!)

The method does not pretend to be original: it turns out to be, broadly speaking, that used widely in British Sixth forms for textual analysis in English Literature. Its twofold aim, apart from the improvement of skills in reading, is the development of taste, and of a critical vocabulary, an 'evaluative vocabulary'—a method more flexible, then, than the 'rigidly systematic' 'scientific exercise' of the *explication*, which improves 'mental dexterity without sharpening literary sensibility.'

When we find Dr Cruickshank recommending the incorporation into analysis of 'genuine linguistic difficulties', allusions biblical, historical, etc., we realise that a text is still being used to some extent for purposes extraneous to its nature. Perhaps one should issue a warning (with which Dr Cruickshank would surely agree) against the temptation to carry this method over into senior Honours years; what then becomes necessary is a more rigorous approach enabling one to 'proceed from immediately sensible and particular poetic effects to the proximate poetic causes', to quote Professor Vinaver's quotation (from Ronald Crane) in his recent demolition of the Rudler-Roustan method (*Modern Languages*, March 1961).

Dr Cruickshank's concern is not with poems, but with extracts from novels, and he justifies the usefulness and the advantage of such analyses. But there is a danger for the student in his suggestion that passages should be analysed for their own sake—the spectre of dilettantism hovers disquietingly in the background. A surer course would be to insist that only passages from novels read or about to be read be submitted to analysis—even if this means dealing with a narrower range of authors, or with a series of passages from a given work, whatever restrictions in the development of taste or in the breadth of critical vocabulary such a course might entail.

With this reservation, however, Dr Cruickshank's approach can be recommended as being thoroughly suited to junior students, and deserves the attention of their teachers; *close, literary* study is certainly an indispensable supplement, indeed a prerequisite, to the study of literary history.

University of Canterbury

KEVIN O'NEILL

GUILLAUME APOLLINAIRE AND THE CUBIST LIFE. Cecily Mackworth. London, John Murray, 1961, pp. xii + 244.

THIS book might bring Apollinaire more Anglo-Saxon readers; it is not meant for the poets, artists, art historians, or students of Apollinaire to whom it owes so much. It would seem to have a three-fold purpose: to provide (1) the modest cultural history of a decade (the early xxth century), (2) an account of art and artists of the same period, and (3)—the main theme—a biography (the first English one) of Apollinaire. The distinction is perhaps forced, as all three strands are closely interwoven, and the last is naturally predominant. But from time to time, when they intersect, exaggerated claims are made: pre-War art is seen from the standpoint of Cubism, and Cubism becomes the 'first expression of the xxth century spirit' (crossing of 1 and 2); Apollinaire is the 'personification of Cubism' (p. ix) (crossing of 2 and 3); 'therefore' Apollinaire (crossing of 1 and 3) becomes the first 'modern man', and the 'seer of the twentieth century' (p. 156). Such questionable assertions are inevitably implicit throughout, because of Miss Mackworth's ambitious programme, yet she is well aware of the pitfalls herself, and mostly avoids them.

The result of all this is indecisiveness. Texts by artists and by Apollinaire are juxtaposed, but we are never sure how much Miss Mackworth imagines Apollinaire to be a Cubist, nor indeed what that might really mean; she has apparently no reservations about *Les Peintres cubistes*, and though she admits he was a 'mystificator' in other contexts, does not allow that the champion of the Cubists might take it as at least part of his business to *faire mousser les toiles*—to quote Zola, who had performed a similar service for Manet; and though she assumes that Cubism marks Apollinaire's later poetry, she is never *explicit*, apart from some hesitant remarks about 'simultaneity', 'psychological discontinuity' (p. 56) (borrowed from Madame Durrty), and *Lundi rue Christine* (p. 144).—One does best to treat the art and cultural history (an over-worked subject) as *background* to the story of Apollinaire's life—which is considerably less than Miss Mackworth's intention.

As biography, the work is admirable, and Miss Mackworth, who is a natural writer, puts her style at the service of the relatively scanty material—owing most to the work of Marcel Adéma, and the recollections of Breton, Salmon, Tzara, Paul Fort and others. There is one bad misprint at the bottom of page 98, and occasional inaccuracies (e.g. p. 48: André Billy has never become a member of the 'austere' *Académie Française*), but the book reveals an extensive knowledge of the subject and the period.—*Guillaume Apollinaire and the Cubist Life* should be most appreciated by those who share Miss Mackworth's nostalgia for that 'heroic period of bohemianism' (p. 73), and those all-too-legendary pre-War years when 'the few square yards of the *Carrefour de Montparnasse*, where the boulevard of that name transects the Boulevard de Raspail, became, and was [sic] to remain for a quarter of a century, the nerve-centre of international art and letters' (p. 158).

University of Canterbury

KEVIN O'NEILL

STUDIES IN MODERN FRENCH LITERATURE, presented to P. Mansell Jones. *Manchester University Press*, 1961, pp. xix + 343.

THE modern *Festschrift* is a two-edged compliment. On the one hand it offers the fruits of active research and scholarship to a man who, in the ripe autumn of his career, may legitimately hug to himself a 'non omnis moriar' reflection evoked by this type of tribute from his alumni and colleagues. On the other hand it reminds the recipient, faced with his own list of published works, that the penning of thousands of testimonials, the attendance at ten thousand times ten thousand board or committee meetings, all the tedious minutiae of academic existence, represent so much unchronicled history, and have no remembrance—perhaps deserve none—in the book of life. Yet in the nature of things he cannot have hoped his output to match that of the Somerset Maughams or Agatha Christies, or of any number of the 'professionals' who can, uninterrupted, write their five, six, seven hours a day in consecutive quiet. (They, at least, will receive no *Festschrift*.) Let him then, if he fought a good fight, wear his laurels without misgivings.

Professor P. Mansell Jones, to whose name and influence this volume of essays bears fitting testimony, has deserved well of French studies. For forty years a University teacher, in Wales, Cambridge and Manchester, and the contemporary of men like Ritchie, Saurat, Ewert, Roe, Green, the author, *inter alia*, of well-known monographs on Verhaeren and Baudelaire and editor of the second edition of the *Oxford Book of French Verse*, he brought to his final academic appointment, the newly created Chair of Modern French Literature at Manchester, the equipment of a mature humanist, to which, in this volume, the wise and sympathetic foreword by Professor Garnet Rees, of the University of Hull, pays proper homage. A great lover of literature, Mansell Jones refused to divorce it from life, and made ethical and human values co-exist with literary and aesthetic in the same ample cosmos.

A reviewer can hardly avoid particularizing. Among the shorter contributions of note are an interesting discovery, by Gilbert Gadoffre, of a Lafcadio Hearn source for Claudel's *La cloche* (*Connaissance de l'est*), a touching account of a meeting with Proust's faithful housekeeper Céleste Albaret, an all too brief scrutiny, by W. G. Moore, of the rediscovery of the French classics in the eighteen-nineties by such men as Gide, Péguy and Proust (et tant pis pour les universitaires!) and a close-up, by Anne Churchman, of Saint-John Perse's highly disciplined use of enumeration. Among the longer articles D. G. Charlton makes a solid and scholarly contribution on the eclectic syncretism of the nineteenth century hellenist and polymath Louis Ménard; A. G. Lehmann of Reading writes vigorously on Sainte-Beuve and the primitivism of his contemporary Fauriel, and R. Grimsley, in the same field, on the basic mental attitudes of Amaury; in the domain of Provençal regionalism, F. W. Saunders of Manchester, in a searching but sympathetic study, but without forcing his conclusions, offers persuasive parallels between Bosco, Paul Arène, d'Arbaud and Mistral; R. C. Knight of Swansea is both amusing and eminently sensible "On Translating Racine", and caps his argument with a triumphantly successful application of his own principles. Alison Fairlie writes a whimsical but thoroughly learned appreciation of Nerval's *Sylvie* and *Les Chimères*.

In the field of Baudelaire studies, appropriately enough, come four contributions. I. W. Alexander of Bangor brings a keen philosophical mind to the poet's 'consciousness of time', grounded in *ennui* but transcended by purposive striving. L. J. Austin, proceeding initially from T. S. Eliot's re-

evaluation of Baudelaire, shows, especially by a close examination of *Le voyage*, the world of difference there is between the poem's superficial pessimism and its transforming spiritual exhilaration. F. W. Leakey traces Baudelaire's development, as a poet-moralist, from explicit to a rather implicit didacticism. Jean Pommier—and who knows his Baudelaire better, or carries his vast learning so lightly?—makes a most witty yet sympathetic contribution on poor Baudelaire's cavalier treatment of the angelic host: it is a joy to read.

On the recurring problem of Time, Graham Daniels of Manchester shows the pre-1940 Malraux, in quest of extra-historical values and of 'fundamental man', going beyond the 'tentation de l'Occident' to discover permanency, not in revolutionary action, but in 'universal humanism'. And Eugène Vinaver of Manchester, in a penetrating analysis of the unity of time in seventeenth century drama, looks closely at the conflict between 'durée naturelle' and 'durée théâtrale' in the work of Corneille and Racine, and finds it resolved in a completely different dimension, in the transfigurations of high poetry.

Manchester may be justifiably proud of this volume: its scholarship and presentation make it a highly acceptable memorial to the genial, kindly and mellow scholar who was its inspiration.

University of Canterbury

R.T.S.

THE STUDY OF FRENCH IN A MODERN UNIVERSITY. Lewis Thorpe. *The University of Nottingham*, 1958, pp. 19.

THIS booklet gives the text of the inaugural lecture delivered by Lewis Thorpe as Professor of French in the University of Nottingham. Every year some 400 boys and girls apply for entrance to the honours school of French at Nottingham, whose yearly intake is limited to 35. Professor Thorpe examines the reasons for this large number of applications, the nature of the French course, the careers followed by graduates in French, and the national contribution made by those who teach and those who study French in a modern university. Members of French departments in Australia and New Zealand (bearing in mind the difference between British and Antipodean conditions) will find in his discussion many points for reflection. The preponderant importance of honours schools in the universities of England is, of course, one way in which the two university systems differ. Another is the possibility of requiring every honours student in French to spend the third term of his first year in a French university, and of encouraging him later to interrupt his course for a year's experience as 'assistant' in a French school.

The four basic principles laid down by Professor Thorpe for an honours course in French are proficiency in the spoken language, command of the written language, the study of French literature, society and culture, and investigation of the evolution of the French language. (In Australia, by the way, where it is becoming increasingly difficult to ensure that prospective honours students in the school of French are grounded in Latin, it is interesting to read Professor Thorpe's statement: "All our Honours students are by definition Latinists: their application for entry is not considered unless they have at least Ordinary Level and preferably Advanced Level Latin in their G.C.E.")

These four related branches of the study of French form the basis of the first two years of the honours course, leading to the Part I examinations.

Part II students continue their work in spoken and written French and in literary appreciation, and, in addition, choose one of these options: French Linguistics, French Thought and Institutions, special aspects of French Literature. Each year two or three of the graduates are selected to undertake research work in French studies towards a second degree.

Professor Thorpe then analyses the choice of careers by graduates in French, finding that well over half of them use their French fully and daily in their occupations.

The next, and the most important part of his address is a consideration of the part played by French studies in a liberal education for life in a modern state. Readers will find here well-reasoned opinions on ways of ensuring that the teaching of French is positive and creative, on the importance of research, on encouragement of the development of studies in other modern languages, on the paramount importance of the study of English language and literature, on the inter-dependence of departments.

Professor Thorpe's address, prepared for a special occasion, deserves close attention as a statement of general policy.

The University of Queensland

J. C. MAHONEY

ESSAYS PRESENTED TO C. M. GIRDLESTONE. *King's College, Newcastle upon Tyne, 1960.*

It is doubtful if there is anything more difficult to review than *Festschrifte* (German seems to be the only language which has found a satisfactory term for these volumes offered by pupils and friends to university teachers on retirement). In the first place it seems rather odious to evaluate, to compare, to pick holes in, to cavil at a series of articles all of which have been offered in the same spirit of gratitude and friendship to a much loved teacher and colleague. It is true that some of the bouquets may be limp, ill put together, made up of commonplace flowers, but he would be churl indeed who would point this out. Then again the offerings in *Festschrifte* usually cover such a wide range that no one reviewer can hope to read intelligently all the articles. These *Essays* . . . are no exception, for whilst articles on modern French literature (Renaissance and post-Renaissance) dominate the collection, there is a great deal else besides from G. A. B. Fletcher's article on Statius to a re-evaluation of Ivar Lo-Johansson's *Vagabondliv i Frankrike* by D. M. Mennie. The present writer is simply not competent to praise or upbraid either of these gentlemen; he is tempted on the other hand to turn to those articles within his competence, to compliment Professor Lough on his very useful biographical sketch of the Chevalier de Jaucourt, to break a lance or two with J. G. Weightman over *Candide*. Yet one hesitates to do this for fear that this singling out of a particular field may seem to imply that it has some special importance within the *Festschrift*.

Nevertheless, whilst criticism of particular articles may be difficult and any carping in general may be in rather poor taste, the present writer does feel impelled to express two regrets. The first, that the editors of these *Essays* . . . were obliged to use an electric typewriter and a photographic printing process to produce their book. My second regret is that the scholarly articles of this volume will not be as readily available or as widely distributed as they would have been, had they appeared in the pages of some learned journal. In this regard one may well congratulate our own association on its wisdom and generosity in offering an issue of

AUMLA to the friends and pupils of A. R. Chisholm. Thus the latter saw their work enjoy the resources of the Caxton Press and escape the horrors of 'multilithing'; at the same time it appeared in a serial publication which was automatically distributed to the main world libraries and processed by the international bibliographical services. It is to be hoped that this solution will be adopted by other Festschrift committees, for there is no doubt that this sort of volume should be encouraged. Not only do such enterprises call forth excellent scholarship but sometimes also such profound, moving and stimulating meditations as N. C. Suckling's 'The Name and Nature of Love'. This essay goes beyond research in the narrow sense and alone makes the *Essays presented to C. M. Girdlestone* a worthwhile acquisition, despite their drab appearance.

University of Tasmania

I. H. SMITH

HOLDERLIN, *Selected Verse*, with an introduction and prose translations by Michael Hamburger. *Penguin*, 1961.

THE decision of Penguin Books to issue selections of a number of German poets (with prose translations) is a welcome one; that the first such volume to appear is devoted to Hölderlin would be even more so, were it not that one suspected that this unexpected surprise is perhaps due largely to the rapidity with which the work on this particular volume was completed (this proving a rather dubious advantage).

The preparation of the volume was entrusted to Michael Hamburger, who in a short introduction (18 pages) gives a brief but competent account of Hölderlin's work, taking care to present it from a point of view that should be meaningful to the English reader. The selection is a most comprehensive one, including many poems translated into English for the first time. It includes representative poems from most of the periods and groupings of Hölderlin's work, a notable exception however being the Tübingen hymns, whose total absence Mr Hamburger attempts to justify by their being poems 'concerned with abstract ideas' that cannot be enjoyed unless one shares the particular idealism that they expound (surely a most doubtful methodological principle in any case?). This assertion is based on the view (once frequently advanced in Germany, now largely refuted in German scholarship, still predominantly held in England) that Hölderlin's philosophical interests were for him 'a danger and a distraction' (p. xvii). We would prefer to say that the philosophical relevance is much greater in the maturer poetry, which presents more difficult problems of comprehension precisely because of the dialectical intricacy of the poetic thought (whereas the earlier hymns, which are far less complex and 'difficult', have a comparatively external relationship to philosophy—the philosophical interests are an important element of the poetry and are certainly no 'distraction'). The Tübingen hymns represent also a distinct stage in Hölderlin's poetic development and deserve at least token representation. Apart from the poems, the second version of the incomplete drama *Der Tod des Empedokles* is also included. This is in itself highly welcome, as no versions of the play had previously appeared in English—but one asks why particularly the second version was chosen in preference to the third, which is both in language and thought more mature, more significant, embodying as it does the essential development of the basic conception outlined in the essay *Grund zum Empedokles*, and being better fitted to give at least some idea of the drama as Hölderlin finally conceived it.

The main contribution of the volume lies of necessity in the prose translations appended as footnotes, whose object it is to convey to English readers at least the general sense of the original. It is no criticism of the translator when we say that in translation much of Hölderlin's poetry does not gain greatly in intelligibility: the difficulties are insuperable, especially because of the concentratedness and at times almost esoteric character of Hölderlin's style, and Mr Hamburger has made a brave attempt to master them. This is not his first translation of Hölderlin, but insofar as the requirements of a prose translation differ from those of one in verse, this version represents a departure from its predecessors. The renderings published by him in 1943 have an undeniable pioneer value, but are in themselves an impossible contradiction, being written ostensibly as verse, but not in the metres used by Hölderlin himself and in a form whose own verse patterns are far from being either clear or effective. This failing was made apparent in the following year by the publication of the translations of J. B. Leishmann, with their highly praiseworthy renderings of the classical verse forms. Mr Hamburger's second attempt (published in 1952) takes its point of departure in the translations of Leishmann, and has its value above all in a greater striving for literal fidelity. (But even here the translator's unconcern for the metrical form of the original makes itself felt; he largely fails to observe, for example, the basic distinction between the hexameter and the pentameter of the elegiac couplet.) The translations now under review pursue a different objective in that they are concerned only with literal accuracy, seeking to render the prose sense of the original, if need be at the cost of rhythmical values and stylistic values in general.

Unfortunately, the desired level of literal accuracy is not always achieved. There are a number of errors of interpretation and clearly faulty renderings, some of which were very easily avoidable in that they could have been corrected if the translator had only taken the trouble to consult the variants and comments in the historical-critical edition of Hölderlin's works (the *Große Stuttgarter Ausgabe*). Thus the important lines at the close of the final version of the ode *Stimme des Volks*: 'ein Gedächtniß sind; Dem Höchsten (=Gott) sie (=die Sagen)' bear little resemblance to the English version 'they commemorate what is noblest'. In the same poem, the misplacing of the comma in the line 'But not in open battle they perished, by their own hands' seriously obscures the meaning of the German 'Sie kamen aber nicht in der offenen Schlacht/Durch eigne Hand um' ('nicht in der offenen Schlacht' is parenthetical; thus: 'Sie kamen aber . . . durch eigne Hand um'). The plea in the final stanza of the ode *Thänen*: 'ein Gedächtniß doch, / . . . laßt ihr Trügrischen, Diebischen, mir nachleben' is misunderstood when rendered as 'one sole memory . . . only one', as the reference is to the faculty of memory as such (the indefinite article is not even metrically accented). In *Chiron* there are several errors: 'zu Zeiten' is not 'at this time'; 'Ich wars wohl' cannot be rendered by 'I was different indeed'; and the rendering of the phrase 'wenn ihm das Haus bebt' by 'when his head (sic!) is trembling' is a regrettable piece of carelessness. *Mnemosyne* fares rather worse: the word 'prophetisch' in the first stanza is not adverbial, but adjectival ('ein Gesez ist . . . prophetisch'; cf. the variants); in the clause 'hat gegenredend die Seele Ein Himmlisches verwundet', the subject is obviously 'ein Himmlisches' (the contrary idea makes nonsense of the poem); 'Patroklos aber' is not the same as 'not so Patroclus' and is contrary to the text (the deathplace of Patroclus is no less 'in der Fremd' than that of Ajax);

'aber er muß doch' is misleadingly rendered by 'for still he must' and most grotesque of all, the admittedly obscure phrase 'an Schläfen Sausen' (the previous version 'bei Windes Sausen' gives the clue to its meaning), which gives the circumstances of the death of Ajax on the isle of Salamis, becomes in translation a rather ludicrous reference to the cause of his death: 'of a rushing noise in his temples . . . great Ajax died'. (One wonders how the translator understands the poem, and whether he does not tend to underestimate Hölderlin's knowledge of Greek literature.) An involuntary comic effect is also gained in the opening verse of the *Menons Klagen um Diotima*: 'Täglich geh' ich heraus, und such, ein Anderes immer', which in the translation becomes: 'Daily I go out, for ever seeking another'—this could only be understood in its context as implying that the grief-stricken lover, having lost his beloved, sets out daily in search of another one!

There are also a number of renderings that make one appreciate the difficulties faced by a translator who is not a native speaker of English. Thus to render 'Quelle' regularly by 'source' is to ignore an important stylistic nuance; 'der Laut des Volks' becomes rather oddly 'the people's lilt'; the difficult 'abendlich' is rendered by the dictionary-word 'vespertine', whose associations are very different; the omission of the definite article in such phrases as '(the) calmly dignified Rhine' and 'the allurements of (the) Earth' (p.114) is not in accordance with English usage. And there are many instances where English stylistic subtleties are not always taken into account.—As a general illustration we may take a few lines from the ode *Dichterberuf*: ' . . . Der unverhoffte Genius über uns/Der schöpferische, göttliche kam, daß stumm/Der Sinn uns ward und, wie vom/Strale gerührt das Gebein erbehte', rendered by Mr Hamburger as follows: ' . . . The never yet hoped for Genius, the creative, divine, took possession of us, so that our minds fell silent and, as though touched by the ray, our bones trembled'. Several improvements suggest themselves at once: 'unverhofft' means merely 'unexpected' ('never yet hoped for' distorts Hölderlin's sense); for 'über uns kam', why not 'came over us', if one places such a premium on literal accuracy?; for 'fell silent' some such expression as 'were mute' seems more fitting ('silent' is by no means the equivalent of 'stumm'); 'moved by its (the) beam' would be better than 'touched by the ray' ('touched' is too weak and misleading here); and 'Gebein' is hardly the same as 'Knochen'—not 'our bones', but 'our (whole) frame' trembled.

The prevalence of such faults prompts one to the consideration that the problem of the translation of verse is unduly simplified when one evidently regards a prose version as being largely free from the necessity for stylistic assimilation (as opposed to mere prosaic literal accuracy)—and perhaps also (in view of Mr Hamburger's expressly setting himself the goal of 'accuracy' and 'plainness' above all) that in fact the ideal of 'accuracy' (even in prose) includes a rather greater stylistic complexity than he assigns to it, and that the poetic style of Hölderlin is not always duly respected by a conscious striving for the unrhetorical 'plainness' of modern idiom.

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LAWRENCE RYAN

BRECHT, Ronald Gray. *Writers and Critics. Edinburgh and London, Oliver and Boyd, 1961, pp. 120.*

THIS is a further contribution to the already considerable mass of Brecht literature which has appeared over the past ten years. At this stage we are entitled to ask with each new publication whether it serves any useful purpose beyond that which previous books have served. Mr Gray's book does contribute something, and in a very welcome way. He himself says: 'It is almost pointless to ask whether it is possible to be a Communist and a great artist at one and the same time, to discuss the implications of Brecht's theories, to compare his formal development with those of his contemporaries, or even to argue the pros and cons of the moral and social problems raised by some of the plays, until some firmer impression can be gained of his achievements in the particular field he chose to work in: the drama.' (p. 29). Many commentators use the plays mainly as evidence to develop particular aspects of Brecht's life, political beliefs, production, dramatic and literary techniques in general. Mr Gray, as far as possible, gives the plays themselves pride of place and treats them as units, using the other information to aid his interpretation. True, both Schumacher and Otto Mann had already adopted this approach, but they have, by their extremist positions, the one a Marxist and the other rabidly anti-Brecht, made this book even more necessary than it would otherwise have been.

In view of this, it is a pity that Mr Gray has not had more scope than is afforded in this pocket book series. There are several signs of constraint, here and there undeveloped arguments and obscurities resulting from too great condensation, as also openly expressed regret at the need to think in terms of space. For instance, as the author observes, a comprehensive analysis of Brecht's poetry is badly needed, but could not be included here. What most reduces the value of the approach outlined above is the fact that, out of 114 pages of text, only 64 are devoted to the plays alone. Yet it is difficult to see how it could have been otherwise. The short introductory biography is necessary, if the various stages of Brecht's development as a writer are to be clearly understood, and the discussion on dramatic theory and its application are indispensable in the same way. The latter section comprises a particularly clear and sensible account of one of the most misunderstood aspects of Brecht's writing, the famous 'Verfremdungseffekt', although Mr Gray, despite his best efforts, has still not made it clear where estrangement stops and ordinary poetic techniques begin. I suspect that it is impossible. Similarly, an account of the production methods of a dramatist-producer of Brecht's type, for whom no play properly exists until it is on the stage, cannot be omitted. Some may argue that a discussion of the main critical literature on Brecht is superfluous in a book of this size which is designed for the general public, but it does provide an admirable background against which Mr Gray's own interpretations may be set.

In considering the plays the usual stages are indicated—the early anarchical approach, giving way to commitment which is followed by the maturity and humanity of the later work. However we are told that Brecht returned to Europe after the war with 'a fundamentally aesthetic philosophy' (p.15). In addition 'a contemplative attitude is thus yoked with the revolutionary one that Brecht maintained, and it is often difficult to see how they can truly have kept in step.' One wonders how a call for entertainment in the theatre and an obscure utterance at the end of the 'Kleines Organon' to the effect that 'the easiest form of existence is in art' can indicate a funda-

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mentally aesthetic philosophy and a contemplative attitude. Even if one accepts that 'enjoyment' in the theatre lessens the stimulus to revolutionary fervour (p. 73), and it is by no means certain that it must, this still does not point the way to aestheticism.

In his interpretations Mr Gray rightly makes no attempt to give all plays equal attention, naturally choosing for intensive treatment those on which Brecht's fame has largely been built. There is one exception. The first play, *Baal* (1918), usually passed over fairly quickly, is emphasised here, not so much to praise it as to place it in perspective and link it with later plays. Baal is the entirely amoral, self-centred man, a prototype of Puntila and even Azdak.

The discussion of the 'Dreigroschenoper' needs to be examined rather critically. We are told (p. 46) that 'there is a note of compassion running through the whole opera.' This is true, but not quite in the manner which Mr Gray suggests. He chooses to see it in Peachum's formula for keeping alive the business of begging. Yet Peachum is of all people the most hypocritical, using his 'compassion' as a mask for his complete indifference to suffering. Then Brecht is criticised (p. 49) because 'at one moment he seems to aim at arousing a general compassion for the condition of all men, at another he allows his characters to advocate extreme brutality, and the vacillation from one to the other renders every reaction uncertain.' There is no uncertainty here. In this imperfect society every man preys on the other, even the exploiter is himself exploited and every man is an object of pity, however little he may feel for other people. Thus the compassion is not expressed by the characters but invited on their behalf. As usual this attitude is expressed in the songs.

The later plays are interpreted on a uniformly high level. One may single out for special mention the commentary on 'Galileo', in which Mr Gray asserts the need to emphasise the pettiness, greed and cowardliness of the main character, not as a detraction from his 'better' qualities but rather as a corollary of them. This contentious problem of the 'unheroic' heroes such as Galileo, Mutter Courage, Puntila and Azdak, of their dominating position in the plays, of the sympathy they should or should not engender, has been handled very capably by the author, and he does not make the mistake of trying to resolve the difficulty which Brecht himself in the last resort could not master. There are times when text, production (Berliner Ensemble), Brecht's own statements and the normal audience reaction seem all to point in different directions. This happens especially in the case of 'Mutter Courage'. There is one main criticism to be made about this section of the book. The songs are so important for the meaning and structure of the work that the failure to discuss their function within each play becomes a serious omission.

These interpretations contain so much material that is valuable for the serious student of Brecht that one can once again only regret their comparative brevity. True, detailed analyses of individual plays have appeared, but one would like to see both a comprehensive and a detailed treatment of Brecht's drama as literature.

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H. MACLEAN

DIE SAMMLUNG METZLER. REALIENBÜCHER FÜR GERMANISTEN. *Stuttgart*, 1961 ff.

THE publishing firm of J. B. Metzler which was founded in 1682 and counted Lessing and Schiller among its authors, has embarked on

a vast and interesting enterprise that should prove extremely useful for any student and researcher in the field of *Germanistik*. It will issue at irregular intervals a large number of small volumes 7½ : 4½" which inform students about the present state of research in any given subject, give the exact facts and concrete details, and provide carefully sorted bibliographical material. The chief aim of each volume is to lead the student to a point where he can begin to form his own judgment and start independent research. The whole collection of books is divided into seven sections, each being given a different colour on the jacket:

- (i) Theory of Literature
- (ii) Methodology
- (iii) History of Language
- (iv) History of Literature
- (v) Poetics
- (vi) Interrelations between German and non-German Literatures
- (vii) Documentation.

The last section will provide photographic reprints of important but inaccessible works of literary criticism, e.g. Blankenburg's *Versuch über den Roman* (1774), or Opitz' *Buch von der deutschen Poeterei* (1624). Each volume contains between 60 and 100 pp. and is moderately priced.

The first ten volumes have appeared. Paul Raabe's *Einführung in die Bücherkunde zur deutschen Literaturwissenschaft* (82 pp. and tables) provides an excellent introduction to general bibliography from all angles and includes a 'practical' section advising the student on how to find bibliographical material and on the technique of composing a bibliography. Hugo Moser in *Annalen der deutschen Sprache* (66 pp. and 1 map) gives a short factual survey of the history of the German language laying stress on strict periodisation. Karl Meisen has produced a handbook of old-German grammar (Gothic, Old Saxon, Old- and Middle High German) in two volumes: Phonology and Accidence, entitled *Altdeutsche Grammatik I Lautlehre* (101 pp.) and *II Formenlehre* (95 pp.).

Five volumes deal with themes of literary history, and their variety is of interest. Gottfried Weber in *Nibelungenlied* (—Heldendichtung II, 71 pp.) gives an excellent survey of the intricate problems involved in the study of the heroic epic as it is handed down to us in various versions of the early thirteenth century. Herbert Singer on *Der galante Roman* (64 pp.) is particularly valuable as it explores *terra incognita* and fills in a vacuum in the history of the German novel during the seven decades between Lohenstein's *Arminius* (1689) and Wieland's *Don Sylvio von Rosalba* (1764). The term is defined as a type of novel which in the form of the courtly-historical prototype tells love stories without linking them with heroic adventures or affairs of the state. It is a side-line of the Baroque novel, a low class literary product for the mediocre taste of an upper class public, avidly read in the early eighteenth century. August Bohse (1661-1742) with titles such as *Amor am Hofe* and *Die Amazoninnen aus dem Kloster* and Christian Friedrich Hunold (1681-1721) who wrote under the *nom de guerre* of Menantes (main novel *Die Liebens-Würdige Adalie*) are the leading authors of this kind of work.

Two monographs in the series deal with individual writers: Herbert Meyer with *Eduard Möricke* (64 pp.) and Reinhold Grimm with *Bert Brecht* (94 pp.). In particular the Brecht volume is a model of concise information and cool objectivity.—Particularly useful is also the volume by Fritz Schlawe: *Literarische Zeitschriften 1885-1910* (94 pp.) which deals with the nature, contributors and influence of leading literary

journals of the naturalist, symbolist and neo-romantic movements. Other volumes of this kind dealing with the periods of Enlightenment, Classicism, Romanticism or Expressionism will be eagerly expected.

Group (v) (Poetics) is represented by Hellmut Rosenfeld's volume *Legende* (87 pp.). The author deals here with a specific genre which has not yet been surveyed in its entirety. It stands between a fairy tale, a myth, a saga, a historical report and a *Novelle*. It is a pious tale of a saint or saintly person, but it is more than hagiology, though its essentially religious character can only be transformed at a price as in Gottfried Keller's *Sieben Legenden* of 1872 (cf. p. 78).

These volumes—38 more will appear during 1961 and 1962—will prove invaluable guides for both students and lecturers. They are exemplary exercises in precision, conciseness and factual soundness. They will relieve anyone in need of information of tedious spade work and will be widely used in class, in research seminars, by bibliographers and librarians. The publishers are to be congratulated on their boldness, the planners on their skilful coordination, and they will no doubt be emulated in other fields of learning.

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R. H. SAMUEL

MENSCHHEITSDAMMERUNG. EIN DOKUMENT DES EXPRESSIONISMUS. Edited by Kurt Pinthus. Rowohlt's Klassiker der Literatur, Band 4. Hamburg, 1961, pp. 382.

EXPRESSIONISM as a literary movement had spent its force in Germany by 1924; while it was outlawed as a 'decadent art' by the Nazi régime in 1933 and its surviving writers with few exceptions were imprisoned or driven out of the country, its impact made itself felt abroad, all over Europe as well as in America. One of its most representative manifestos had been a collection of lyrics entitled *Menschheitsdämmerung—Symphonie jüngster Dichtung*, edited by Kurt Pinthus. Forty years after its first appearance at the end of 1919 the editor issued a reprint which has now had its third impression, and almost twice as many copies have been sold as during its three editions between 1920 and 1922. Expressionism has been the subject of many learned treatises after 1945; a number of anthologies have appeared within Germany. But none has had the freshness and genuine stamp of the movement as this volume has. Professor Pinthus left its arrangement exactly as it was in 1920; the foreword of 1919 and the post-script of 1922; the four 'movements' of the 'symphony': 'Fall and Cry'; 'The Awakening of the Heart'; 'Summons and Rebellion'; 'Love to all Men'. However he added an informative introduction and brought the short biographies and bibliographies which had been affixed to the original volumes up to date; thereby he has made an invaluable contribution to the history of the movement. Of the 23 original contributors only three are still alive apart from the editor himself who is resident in the United States. Seven of them were already dead in 1919, most of them victims of the first world war. Only two of them (Gottfried Benn and Georg Heynicke) remained in Germany after 1933. The biographies of the remaining 14 writers make heartbreaking reading. Rowohlt was the publisher in 1919 too. If he has now included this collection among its editions of 'classics' he could not have been more justified. It is astonishing how alive this poetry is. Among the scores of writers who adhered to the Expressionist school there were many of mere ephemeral importance. But it testifies

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to the discretion and taste of the editor that he chose, in 1919, writers and products of such quality that they serve even today as genuine representatives of a great, fertile, imaginative, honest and enthusiastic literary movement. Däubler, Benn, Trakl, Heym, Stadler, Werfer, Lasker-Schüler form the highlights of the collection; but even the lesser ones, including the impetuous Becher—later so tame a Minister of Culture of the Democratic Republic—has some quality in his avant-garde-ness, and none of them is a non-entity.

Menschheitsdämmerung denotes both dawn and twilight of mankind. The term was surely chosen as an analogy too though also as a protest against Wagner's *Götterdämmerung*. Both meanings are noticeable in these poems; the war appeared to have taken mankind a step further to its doom (witness among the many poems showing the impact of war Albert Ehrenstein's most poignant *Kriegsgott*); yet war raised the hopes for a dawn of mankind, and this hope is, after all, the ecstatic *Leitmotif* of this anthology. The editor said rightly in his foreword of 1919: 'These poets felt early on how man submerged in the twilight was swallowed by the night of destruction, but only in order to emerge again in the bright dawn of a new day.' And in his introduction of 1959 he points out how wrong it is to see in the movement nothing but destructive forces sprung from nihilist impulses. The few lines by Else Lasker-Schüler in the poem *Gott*, dedicated to the painter Franz Marc, 'the blue horseman', stand for many:

Ich habe Liebe in die Welt gebracht,—
Daß blau zu blühen jedes Herz vermag,
Und hab ein Leben müde mich gewacht,
In Gott gehüllt den dunklen Atemschlag. . . .

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A PHONETIC SYSTEM FOR MIDDLE HIGH GERMAN. G. M. Bonnin. *The University of Queensland Press, Brisbane, 1960*, pp. 26.

THIS booklet has, despite its ambiguous title, a comparatively simple pedagogical purpose: to illustrate the value of the International Phonetic Alphabet in teaching the pronunciation of Middle High German. The International Phonetic Alphabet is not unsuitable as an aid in such instruction, provided the teacher realizes the complexity of Middle High German phonology, and is well acquainted with its vast literature.

Dr Bonnin makes no mention in his Bibliography of the accepted reference works in his field. Most of the books cited are general works concerned with the International Phonetic Alphabet or the overall history of the German language. Of 19 books listed, only five are specifically and exclusively concerned with Middle High German. Of these five, two are elementary introductions to the subject, written by nineteenth century scholars (Weinhold and Wright), one is primarily concerned with problems of translation rather than of pronunciation (Saran-Nagel), one is an elementary reader (Bachmann) and the remaining work is an outdated edition (1953) of Paul's *Mittelhochdeutsche Grammatik*. This book was revised and brought up to date by Mitzka in 1959.

Most of the other works listed are also elementary or old-fashioned. Siebs' *Deutsche Bühnenaussprache* (1912) is, for example, unacceptable to present-day scholars. It is available in a new edition as *Deutsche Hochsprache*, having been completely revised and modernized by de Boor and Diels.

In view of the Bibliography, it is not surprising that the body of Bonnin's work contains many errors and sweeping nineteenth century judgements. While he is right, for example, in stating on p. 3 that 'vowels in open stem syllables are almost consistently short', he then goes further and states that such vowels were 'even sonorously clipped'. We are told in a footnote: 'All sources are in substantial agreement on this point'. No such agreement exists. The author indicates four different pronunciations of the letter 'e'. There were in fact six (and possibly more) phonetically different 'e' sounds, as has been noted by most reputable modern phonologists (see, for example, Paul-Mitzka, pp. 49-51, 56, etc.; de Boor-Wisniewski, pp. 16-17, etc.).

Not only the spellings of Middle High German words but even their phonetic transcriptions are repeatedly inaccurate or inconsistent (e.g. on pages 5 and 6, stress marks are included for six polysyllabic words and omitted for the remaining 19). For the sample transcription of Walther's *Ich saz ûf eime steine* the author has made several errors even in copying the text itself (e.g. the insertion of a comma after *saz*, which destroys the meaning of the sentence). The phonetic transcription of the poem defies conclusions reached on Middle High German prosody by every scholar from Lachmann (1827) to Beyschlag (1959). The elision of final unstressed 'e', perhaps the most crucial issue in Middle High German prosody and pronunciation, is not only unexplained, but totally ignored. As a result, the passage from Walther is given (apart from numerous other mis-transcriptions) 10 sounded syllables which scholarly research has proved to be unsounded (cf. Heusler, Carl von Kraus, Ranke, Maurer, Beyschlag and many others).

Quite apart from errors, *A Phonetic System for Middle High German* contains numerous misprints. The publication of this work will disappoint many scholars, both in Australia and New Zealand.

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J. A. ASHER

FRANZ KAFKA. Günther Anders. Translated by A. Steer and A. K. Thorlby. London, Bowes & Bowes, 1960, pp. 104.

In the last few years Kafka criticism has taken a turn towards sanity. In the 'forties and early 'fifties a flood of critics set out to explain, to the unenlightened reader, the 'meaning' of Kafka's works. The writer's elusive text was pulled this way and that to prove him a religious allegorist, an existentialist, a communist, an anti-communist, a homosexual, a neurotic or even (most simple of all) a lunatic. Brod, Muir, Schoeps, Tauber, Neider, Fromm, Luke, Adorno, to name only a few, produced theories which often seemed to make partial sense. But if they 'explained' one or two, or a dozen works, they still left unexplained the remainder.

This unhappy period of Kafka criticism belongs in large measure to the past. Critics such as Wilhelm Emrich, Friedrich Beissner and Fritz Martini have replaced intuition by scholarship. Well aware that Kafka is perhaps the most difficult of all twentieth-century writers, these critics have, in general, proceeded with the greatest caution. They have made their mistakes (see, for example, the celebrated passage of arms in Beissner's *Kafka der Dichter*, pp. 39-42). But they are slowly bringing us towards a sounder understanding of the nature of Kafka's genius.

This being so, why translate into English a work now ten years old and, in its critical approach, markedly unoriginal? Admittedly Günther Anders is less extravagant than some of his predecessors and contemporar-

ies. His work shows some flashes of insight as, for example, on p. 91, where he observes: 'When Kafka says that the banishment is for him 'eternal', meaning that it is perpetually taking place, does it not also mean that he did not know for sure what he had lost or what he wished to recover?'

One of Anders's principal theses is given on p. 10: 'In much of Kafka's work the main figures are Jewish in character and fate' (a rather over-free translation of the original 'Ein beträchtlicher Teil des Kafkaschen Werkes handelt vom Juden'). He interprets *Der Bau*, for example, as a work 'accurately' portraying 'the Jews' predilection for large towns'. Anders makes, however, no attempt to justify this interpretation of the story by reference to the text itself and to Kafka's personal situation at the time of writing. Such a method is followed by Emrich, who arrives at rather different, and much more convincing conclusions in his interpretation of the story (*Franz Kafka*, Frankfurt, 1960, pp. 172-186).

But perhaps we should not expect too much from Anders's work. It is really designed as a long speculative essay, in which the author considers a series of possible approaches to Kafka without ever fully satisfying himself (or the reader) that he is on the right track.

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MODERN GERMAN STORIES, ed. H. M. Waidson. *Faber and Faber*, 1961.

THE nineteen stories presented here in translation by various hands were all published for the first time since 1945. Consequently they reflect many of the recurrent themes of post-war German literature: the war and its aftermath, the Wirtschaftswunder and reconstruction: a reckoning with the immediate past and with the present. Some, such as Heinz Risse's *The Theft*, Friedrich Dürrenmatt's *The Tunnel* and Fried Lampe's *Spanish Suite*, are not primarily 'a rich source for the documentation of life during a packed and hectic period of history' (Introd. p. 7), and many readers may be profoundly grateful for that. The stories vary in quality, as is inevitable in a collection which aims to be representative, but it seems a pity that the editor chose to include Gertrud von le Fort's maudlin and totally unconvincing story *The Innocent Children*, or the pretentiously unpretentious account of *The Stolen Trunk* by Hermann Hesse. It may not be coincidence that these two weakest contributions are from older writers: certainly the younger generation seems, on the evidence of this collection, more able to deal with the recent past. Gerd Gaiser's *Aniela* presents all the senseless futility and inevitable brutality of war without the banal pathos of *The Innocent Children*.

Thirteen of the stories appear for the first time in English translation, the re-presentation of the other six is well justified, and the whole collection shows Dr Waidson's extensive knowledge of post-war German prose writing.

The translations are not always beyond criticism. Ilse Aichinger's *The Opened Order* suffers considerably from a stilted rendering, as do the dialogue passages in Risse's story. Common German idioms are given a literal rendering which makes them meaningless or extremely awkward in English e.g. 'What do you want' (p. 59) is clearly a rendering of 'Was wollen Sie?' which should rather be translated in this context as 'What are you going to do?' or again 'What do you say?' (p. 60) for the German 'Was sagen Sie?', where in English the past tense is more

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natural. A good translation of Gaiser's *Aniela* is marred by a failure to re-cast a typical German construction: this produces the clumsy sentence 'The N.C.O. Matthes propped against the wall the rifle which he had been issued at the dépôt for this duty' (p. 92). Similarly Miss Talbot allows a German adverb to break up the sentence-rhythm by rendering it in English by a parenthetical phrase or clause (p. 182). Most of the translations however are adequate, and those by Waidson are extremely successful. There is an unfortunate substitution of a wrong line of print (p. 65) which spoils the Borchert story.

The short introduction by Dr Waidson gives concise background information to readers approaching modern German literature for the first time. Clearly it was not the aim to present a scholarly edition, but to make a representative collection of modern German stories available to a wider audience in the English-speaking countries. None of the defects mentioned is serious enough to prevent this aim being achieved.

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E. M. HERD

CARL ZUCKMAYER: *DAS KALTE LICHT* (ed. Frank C. Ryder). Methuen's Twentieth Century Texts, 1960.

THIS play, which was first performed in 1955, is the second by Zuckmayer to appear in this Methuen series. The other was *Der Hauptmann von Köpenick*, edited by H. F. Garten. As well as Zuckmayer, Methuen's have in this series introduced Brecht, Böll and Hesse to English students.

This edition has a short introduction (pp. 3-9), a copious vocabulary (pp. 188-238), and footnotes at the bottom of the page in the text. These notes are partly designed to cover linguistic difficulties, especially colloquial and idiomatic usage, partly to explain contemporary references. The first type of note is generally very helpful to students, and the words and phrases for comment are carefully chosen. There are occasional lapses in the suggested English renderings, as in note 43, p. 25; note 3, p. 28, where 'auf etwas scharf sein' is translated as 'to be hot for', instead of 'to be keen on', but this may merely be a reflection of the editor's North American background; or in note 28, p. 79, where 'am jewels folgenden' is translated as 'on the particular one following'. The notes on historical allusions are perhaps too copious: notes on the Popular Front, or on Ribbentrop, on Planck's constant, or on the siege of Leningrad are clearly necessary, but in a London edition printed mainly, one presumes, for English students, it is not necessary and even rather irritating to be referred to a note for the information that 'Green Park, London' is 'a park, north of Buckingham Palace' (p. 13) or that Kensington is an 'upper-class residential district in London, between Hyde Park and the Thames' (p. 53), that Sahib is a 'title used (after name or rank) in India; roughly equivalent to "lord", "sir" . . .', or that 'pub' is an English colloquialism for 'public house, inn, bar'. There are also cryptic references to Chambers (p. 32) which might have been given more fully or else omitted altogether. Occasionally the editor shows a rather naïve lack of objectivity in his notes dealing with communism, as in the remark on the note on dialectic (p. 23) 'it turns out, of course, that capitalism is doomed.' Where the provision of footnotes involves a commentary on recent and contemporary political history one would prefer to see greater care exercised, and more thought given to the type of student for whom the edition is being prepared.

The introduction is mainly biographical, and comments on the play

itself are limited to quotations from Zuckmayer's exposition of the theme, and to statements of a very general nature (cf. p. 9) concerning the problems involved. If such statements are designed to assist the student, it would have been far better to give a brief examination of the structure of the play and of the main characters, as the dramatic means through which the problem of the betrayal of atomic secrets is presented. It is not difficult to state that the story of Dr Klaus Fuchs is only the stimulus and not the model for the play, and to say: 'Intellectual considerations must yield, in part, to the interplay of personalities and emotions.' It would be much more valuable if the editor had suggested to the student a few lines of investigation (the importance of Act I Sc. II for motivation of Wolters' actions, the relationship between Wolters and Buschmann, the character of Ketterick).

Apart from the editing, the choice of the play for this series is a good one; not only is Zuckmayer still one of the most important German dramatists of the century, but the problem is urgently topical, even though the treatment of motivation may fail to come to grips with the basic problem of divided loyalties. Whilst welcoming this Methuen's series generally, one regrets that this play was not better presented.

University of Otago

E. M. HERD

GOETHE THE CRITIC: A SELECTION FROM HIS WRITINGS ON THE ARTS with introduction and notes by G. F. Senior, revised and completed by C. V. Bock. German Texts, *Manchester University Press*, 1960.

THIS is a very useful contribution to the rapidly increasing number of German texts for university students. The editor has gathered together for the first time in easily accessible form a representative selection of Goethe's critical prose-writings. Although the passages selected 'belong mostly to the period of Goethe's middle age', they nevertheless range from the essay *Zum Shakespears Tag* of 1771 to the *Wohlgemeinte Erwiderung* of 1832. The 31 selections are taken from a wide variety of sources, and the relevant volumes of the 1868 Cotta edition (XXVII) and of the Trunz Hamburger Ausgabe (Vol. 12) cannot equal the coverage offered in this anthology, which helps to overcome the 'inaccessibility of writings strewn unpretentiously in the works of a long career.'

The passages are divided into four sections: Natur und Kunst; Theater und Literatur; Goethe als Rezensent; and Shakespeare. The arrangement of the passages within the sections is broadly, but not rigorously chronological, and omissions are indicated in the text. The sources of the passages are given in the excellent Notes (pp. 108-137) and are also tabulated in the chronological List of Dates and Periodicals. The Notes are not merely bibliographical, but offer useful comment on and explanation of details. The Introduction (pp. ix-xxiii) gives a concise account of Goethe's development as a critic, stressing 'the difficulty of assigning to him a label' because of 'the very broadness of his view', tracing his critical standpoint in the Sturm und Drang period, the changes caused by the transition to neo-classicism and by the 'blend of scientific and artistic vision', and concluding with the reminder that Goethe's taste was often 'too much the taste of his faith'.

All Germanisten would agree that 'it is not exactly pompous to say that he who knows Goethe the critic, knows him well', and it would not have

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been immodest on the editor's part to have applied this to himself. The uses of this book however are not to enable students to know Goethe well through the study of his critical writings in preference to his creative work. This is a selection only, and 'must aspire to modest and supplementary uses.'

The excellence of selection and editing make those who did not know Geoffry Senior fully realise what a grievous loss German Studies in England suffered through his death in a motor accident in 1953.

University of Otago

E. M. HERD

DE VRIENDSCHAP VAN ALBERT VERWEY EN STEFAN GEORGE. Wilfried de Pauw. Avec un compte-rendu en français. Communications of the University of South Africa, series C no. 26, Pretoria, 1960, pp. 57.

FROM time to time the friendship between Albert Verwey and Stefan George has attracted the attention of friends and students of the George circle. The only important Dutch publication on the subject was Verwey's own booklet: *Mijn verhouding tot Stefan George* (1934), made necessary by the inaccurate and biased treatment of the matter by Friedrich Wolters in his *Stefan George und die Blätter für die Kunst* (1930). In 1953 Dr de Pauw obtained a Ph.D. degree in the University of Pretoria on a thesis *Albert Verwey en Stefan George* (unpublished). It is very fortunate that the body of this study is now available in printed form.

Apart from the well-known poems and the published letters, Dr de Pauw was able to consult the correspondence in the Verwey archives in the University Library at Amsterdam. He gives a faithful report on the relation between the two poets and points out the reciprocal influences which may not have gone very deep but are nevertheless interesting. In places one could wish that more light and shade had been given to the portrait of Verwey, whose personality remains somewhat vague in this study.

Many readers would have appreciated a separate bibliography. As it now stands, references can be collected only from the footnotes. They, however, lack year and place of publication.

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J. SMIT

PROEVEN VAN TEKST EN COMMENTAAR VOOR DE UITGAVE VAN HOOFTS LYRIEK. I. De Psalmberijmingen. Tekst: Bureau van de Commissie voor de uitgave van het Verzamelde Werk van P. C. Hooft, onder leiding van W. Gs. Hellinga. Commentaar: W. A. P. Smit, met taalkundige medewerking van F. L. Zwaan. Amsterdam, 1961.

THE initiative for an edition of Hooft's Collected Works was taken at the time of the tercentenary of his death in 1947. A government grant gave high hopes. Now, after fourteen years, our sorely tried patience is at last somewhat gratified by this slender book, containing Hooft's rhymed versions of eight psalms—the least typical part of his work. The Foreword expressly invites the readers' critical remarks, so that the definitive edition may benefit from them. On this understanding the following comments are offered.

Texts. The desire to present the texts in as diplomatic a form as possible is here carried to an extreme. Various manuscript or printed versions are set side by side, even in cases where the net result in various readings

and punctuations amounts to very little. This is a neglect of economy that apparently has not worried the editors and that we shall not allow to worry us here. More important is the fact that the Bureau disrupts and destroys the printed poetic text out of mere zeal to be exact. A printed line, as for instance:

'Op *komma* (?) H/heer; voor mij *komma* (?) tē veldt;' is literally sacrilegious. It should be self-evident that horrors like 'G/god' and 'H/heer' must be relegated to footnotes. The texts should be offered in a clean form that does not preclude aesthetic enjoyment. One forms the impression that in its zeal the Bureau has forgotten that it is dealing with poetry. The special diacritical signs in the apparatus will be useful once the reader has acquainted himself with their algebra. They can be welcomed since they represent clarity and economy—two virtues that elsewhere in this book are strangely lacking.

Introduction. It is with the Introduction dealing with the sources and with methods of text edition that we have a serious quarrel. It is difficult to define what is so irritating about it. It may be the contrast between its show of modern efficiency based on factualness and economy, and seeking to emulate scientific ways and methods, on the one hand, and its true nature on the other hand. An orderly factual exposé may very well have its simple charm. Here clumsiness in presentation and bureaucratic style prevail. Page 11 is one tangle of references which after weeks of study we have not been able to straighten out. How can the average student do it? Full bibliographic details of Professor Hellinga's article in *Handelingen Zuidnederlandse Maatschappij* are given four times in six pages (p. 11 note 2, p. 13 in text, p. 14 note 3, p. 16 note 1). Did the author forget three times that he had given them already? The graph 'onleesba(a)r(e) letter(s)' looks very efficient but does not make sense, as 'onleesbaar' is not a possible alternative. The pompous terminology on p. 14 is out of place, a more popular and less quasi-technical statement of aims and ways would have served the purpose of this publication better. The style is—we are normally not given to superlative terms—simply heartbreaking. The following sentence is only a sample: 'Zo valt het op dat, terwijl het ontbreken van punten op de *ij* in de overige Psalmen niet of slechts een enkele maal voorkomt, dit in Psalm 104 in hs. G 15 misschien 17 maal het geval is, waarvan 11 maal in *uij*, 'dat zelf in totaal 22 maal voorkomt.'

We hope that in the definitive edition, when the sources and the methods of text edition are discussed separately (as they doubtless will be), this part of the work will be given the care it deserves.

Commentaries. We have to be grateful for the wealth of information contained in the Commentaries by Prof. Smit. A few remarks may follow. In general the commentaries are rather long. There are several repetitions and there is occasionally a certain wordiness. Is the repeated demonstration of special musical features in Hooft's versions as in p. 88E desirable, or should this rather be reserved for lectures and classrooms? Lexical notes should be kept close to the text they refer to. To the present reviewer it is doubtful whether a text edition like the one proposed should give much space to highly hypothetical interpretations, such as the commentator's occasional attempts to date Hooft's versions on the basis of the emotional contents of each. He asks: where does such and such a state of mind fit in Hooft's biography? But could purely artistic considerations not have caused a rearrangement or a shift of stress in the contents of a psalm? The basic idea that Hooft's versions are indirect expressions of his

personal sorrows is not unattractive, as long as it is kept very general. To conclude from the tone of the version of psalm 3 that 'there is a sick person in Hooft's house but not yet one deceased' (p. 27) is going very far indeed. A lively interest leads to the making of hypotheses, and therefore we like them, even when they are bold. What we mean is that they are not in their proper place in an edition of Collected Works. There commentaries should remain factual and concise, hypotheses should at most be hinted at in passing. This may be a matter of personal taste, but where are we going if the much more important lyrical poetry is to be dealt with in the same way and on a proportionate scale? Is there not a real danger that we will be presented with Collected Essays on Hooft's Works rather than with Hooft's Collected Works? One final remark. Whether the editors like it or not, a publication like the one planned will for years to come be regarded by many as a model of standard Dutch. For this reason alone they should avoid sloppy style and abstain from unnecessary barbarisms like *editeur*, *decisie* and *revival*. The lexical notes are excellent.

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J. SMIT

THE PENGUIN RUSSIAN COURSE. Compiled by F. L. I. Fennel. Penguin Books Ltd., Harmondsworth, Middlesex, 1961, pp. 343.

THIS well-produced little book is actually an adaptation of N. F. Potapova's *Elementary Russian Course*, published in Moscow about twelve years ago, and since then re-printed, and revised, every other year or so.

The arrangement of the original has been, in the main, respected, but the grammatical rules and the exercises have been completely revised and rearranged, at times rewritten, and a good vocabulary added at the end of the book.

In producing this book, Mr Fennel has done a very good piece of work: he has managed to condense to a practical size an otherwise too bulky manual, and has made it accessible to beginners in the study of the Russian language, who, had they to deal with Mme Potapova's original grammar, would have had to spend at least two years of strenuous study to cover the course.

The vocabulary is very comprehensive and all grammatical points treated thoroughly and in a manner very clear and easy to understand; the grammatical tables at the end of the book are extremely well presented and form a very good reference section. In short, this is a very good grammar which will be found particularly useful by teachers in their work with beginners, especially at Stage I University level, and with adults.

University of Canterbury

E. de LABERBIS

BASIC RUSSIAN. Mischa H. Fayer. Pitman Publishing Corporation, New York-Toronto-London, pp. 294.

THIS book is quite an original, and rather novel, approach to the problem of teaching Russian to beginners. The material is arranged into twenty-eight 'units' separated into five major sections, and graded in such a way as to render the student's progress as smooth and easy as possible.

The general idea is no doubt sound, but the treatment of various grammatical points, as well as idioms, appears at times very superficial. For

instance the classification of verbs of motion (p. 84) into 'actual' and 'habitual' forms has only the merit of appearing somewhat original, but it does not, in point of fact, explain in a clear cut manner the difference between the two forms, nor does it make it any easier for the student to master this peculiarity of Russian verbal usage. The orthodox treatment of this point in all the grammars published in England is much more thorough and straightforward. Another point merits also a few remarks: in his 'Introduction to the student' the author remarks quite rightly that '[Russian] is a highly inflected language, similar to Latin or German, and one must know the declensions of nouns, adjectives, and pronouns before getting into real conversation or reading . . .' Agreed. But what about the verbs? Is it possible to master a language, especially Russian, without having mastered thoroughly this part of the grammar also?

The author of 'Basic Russian' seems to think so, since his treatment of verbal forms is very succinct, not to say superficial, and he avoids altogether the study of the Participles and the Gerund. Any student of Russian knows how important for the reading and understanding of Russian texts a knowledge of these chapters of the grammar is. It is very much as if one proceeded to teach Latin without ever mentioning the Supine, Gerundive, Participles, or such grammatical points as Accusative and Infinitive or Ablative absolute.

The question of aspects in Russian verbs, so important and complex (actually the most difficult part of the Russian grammar) also cannot be said to have been treated satisfactorily, or in any manner thoroughly. The same remark applies to the chapter on the Predicative Instrumental. One cannot help but come to the conclusion that *Basic Russian* is actually only a Manual for the teaching of very elementary Russian, at a pre-University level.

The printer and publishers of the book have served the author very well: it is indeed a handsomely produced book, and the type-face is good and extremely clear.

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E. de LABERBIS

INDO-SCYTHIAN STUDIES: KHOTANESE 'TEXTS IV. Edited by H. W. Bailey, *Cambridge University Press*, 1961, pp. vii + 192, with 2 plates.

IN few linguistic fields have the discoveries of the last sixty years been as spectacular as in Middle Iranian. The state of Iranian studies at the beginning of this century can be seen in detail in the famous *Grundriss der iranischen Philologie* which gives ample information on the Old Persian of the Achaemenian inscriptions and on the language of the Avesta, but deals with only one language of the middle period, namely Middle Persian or Pahlavi. To this one language of the middle period there can now be added five more: Parthian, Sogdian, Chorasmian, the dialects of the Sakas or Scythians, and Bactrian.¹ The discovery of these languages is mainly due to a vast amount of manuscript material brought from various sites in Chinese Turkestan by a series of expeditions from the end of last century to about 1936.

Sir Harold Bailey has for more than thirteen years devoted much

¹ For a discussion of this name see A. Maricq, *Journal Asiatique* 1960, p. 161.

of his time to the edition of documents recovered from Khotan, the capital of the ancient kingdom of Khotan in Chinese Turkestan. No one living could claim greater familiarity with the difficult Khotanese script and the Khotanese language which is a Scythian or Saka dialect of Middle Iranian. The present edition is the fifth of Sir Harold Bailey's major editions of Khotanese texts, the fourth in the series of Indo-Scythian Studies, and it represents a complete edition of all the documents, written on paper and on wood, found by the Sven Hedin expedition in Khotan. The edition is preceded by an important general introduction which discusses the history of the kingdom of Khotan and its struggles with the Tibetans and the Chinese and finally with Kashgar in the 10th century. It stresses the importance of the introduction of Buddhism into Khotan from India, and the close relationship between the Khotanese and those Scythians who conquered parts of north-western India in the first century B.C. and early in the Christian era.

There are 75 documents in all in the Sven Hedin collection. The transliterated texts are followed by a translation and detailed notes. The documents are mainly short and deal with minor legal transactions and petitions and probably date from about the eighth century A.D. There are some short Buddhist religious texts and some military orders, including a particularly interesting one (no. 20) dealing with preparations to counter an attack by the Huns. There is one bilingual (Khotanese and Chinese) document in the collection, and two are entirely in Chinese and are translated by Professor Pulleyblank. By their very nature all these texts give much insight into the ordinary life of the people in Khotan during the last few centuries before the conquest of the kingdom by the Muslims of Kashgar. The Scythian tribes had always appeared as barbarians in history, or at best as outsiders, as for instance in India. But now in the light of the discovery of the texts from Khotan, as Sir Harold Bailey points out, 'we can see the "barbarians" from within'.

The most important aspect of this publication is the linguistic one. As the notes show, the meanings of many words of the language of the Scythians in Khotan had to be determined from comparisons with the other newly discovered middle Iranian languages and with Pahlavi, as well as with Old Persian, Avestan and Sanskrit. Sometimes even more distantly related Indo-European languages show parallel developments. In many cases it has been possible to trace forms cognate to Khotanese words in various modern Persian dialects. Khotanese also contains many borrowed words; the majority of these are connected with the Buddhist religion and derive from the North-Western Prakrit dialect. The Khotanese texts give much lexical and grammatical information that will in its turn be of importance for the study of the other Middle Iranian languages in particular, and for the study of the development of language in Persia in general. Many of the linguistic discussions in the notes have a bearing on the history of other languages, not only Iranian and Indian, but also Tocharian, Chinese, Tibetan and Turkish. Sir Harold Bailey's work is therefore an important reference book for those interested in the history of Asia, or in the development of any of the many groups of languages that have connections with Central Asia.

University of Melbourne

L. A. HERCUS

PROLEGOMENA TO A THEORY OF LANGUAGE. Louis Hjelmslev. Translated by Francis J. Whitfield. *Madison, University of Wisconsin Press*, pp. 144.

HJELMSLEV's foundation study for glossematic theory appeared in 1943. The English translation was first published as Memoir 7 of the *International Journal of American Linguistics* in 1953, and this second revised edition 'incorporates several minor corrections and changes that have suggested themselves in the course of discussion between the author and the translator'. It does not claim to bring the theory up to date. Since numerous books and articles give references to the original Danish edition, the translator provides a useful service in marking the original page numbers in the margins of the translation. This is an excellent idea which might be more widely followed to provide standard schemes of reference to important works.

Like Saussure, Hjelmslev emphasises the form of language, and goes further in eliminating substance (the thought content and sound) of language altogether in defining his linguistic terms. Consequently if there is a formal similarity between, say, the relation of principal to subordinate clauses in a sentence and the relation of vowel to consonant in a syllable, the same description may apply to both. As the expression is analysed into phonemes, so content may be analysed into sub-units (though presumably not so far: the 850 words of Basic English, for instance, do not compare with the two lengths and a space of Morse Code). The form may be manifested in sound or ink or flags; these distinctions are not relevant to glossematic theory. Such a theory is a highly abstract 'immanent algebra of language' constructed before analysis begins. Hjelmslev rejects the inductive method, procedure from smaller to larger units, because such units imply a previous unscientific analysis of the total reality. The theory cannot be 'wrong' since it does not rest on the facts of language; it can only be more or less valuable in application. Its applicability is however more likely because it 'introduces certain premisses concerning which the theoretician knows from preceding experience that they fulfil the conditions for application to certain empirical data'. This, one imagines, cannot be a very detailed or closely examined 'preceding experience', or the glossematician would, like other linguists, merely be proceeding inductively, forming hypotheses and refining them as he goes. It perhaps justifies Dr Siertsema's view that glossematics begins where ordinary linguistics ends, though the converse also seems to be true. At the end of the book the relation of language to other sign systems, including 'language about language' (glossematics) and, at a further remove, language about glossematics, is considered. At this last stage we return to substance, as the ultimate variants of language which remained unanalysed are now analysed, and this 'is in practice identical with the so-called description of substance'. In this way some 'ordinary linguistics' begins where the distinctive stage of glossematics ends.

Throughout Hjelmslev's exposition one has the impression that here is something enormously important for future work in linguistics, but at the same time the significance is elusive. It is a very difficult book. This is partly because of the sense of weightlessness that develops as we try to work with forms divested of concrete manifestation, especially as hardly any illustrative examples are provided to show how the distinctions being made would be applied in linguistic description. Even more it is a result of the special language which it is the purpose of the book to set up. A series

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of 105 definitions establishes a set of terms for discussing language which might be for the practical study of language what mathematics is for physics. Each succeeding definition rests on the complex of definitions before it, and without illustrative examples we do not have much chance of becoming familiar with the words through their use in contexts. Thus if we want to know what Hjelmslev means by 'indicator', a term occurring only once in the book, we look up Definition 99 which uses words further defined in definitions 9, 23, 57 and 62. Among these definition 57 alone presupposes 3 and 55; 55 presupposes 29 and 53; 53 refers to 1, 2, 3, 4, 21, 27 and 44; 44 alone to six more and so on for some time. Altogether 26 different definitions enter into the hierarchical basis for definition 99. The term 'indicator', then, must call up an impossibly complex cloud of definitions before it can simply be 'read'. We must consider the text as something comparable with a series of theorems in Euclid to be worked out in their intricate interconnections. Discrepancies will come to light, as they have done already in the various reviews of this book, but the resolution of these discrepancies will suggest new ways of thinking about linguistic problems and, indeed, new problems to think about.

This will be its chief importance for those who find glossematic theory difficult to accept. It may be found so in its very perfection. It has realised the implicit ideal of structural linguistics to become the complete synchronic descriptive method, but a perfectly described system is, like Zeno's arrow, at rest. Change is among the premisses known from preceding experience, but change is a disturbance of the system by those imperfections and variants which are just what systematic description eliminates. In the substance beyond the reach of glossematic description changes develop which from the structural point of view emerge unpredictably as miracles or quantum jumps. It is doubtful, too, whether speech and writing are as isomorphic as structuralists assume. Constructions paratactic in writing (e.g. 'You name it; we've got it') may, when the intonation of speech is present, be hypotactic in effect. The hypotaxis may be shown in writing by introducing a conjunction, i.e. by a change in form. On the basis of conjunctions and devices such as punctuation or paragraphs, writing develops the complex forms peculiar to it. It becomes an external memory, less fleeting than sound, able to be moulded at leisure. Hjelmslev could never have integrated his 105 definitions orally. Again substance, the subtlety of the human voice and the permanence of ink, cannot be left out.

It must however be stressed how much is included in this comprehensive structural system. It tries to answer the very practical question, what is to replace the old grammar? It restores meaning to a place equal with expression, writing to equality with speech. The problem of the relation of language and thought is not avoided and a theory of stylistics is included. It explores the relations of language with other sign systems such as formal logic and mathematics, retaining for language its key position in human knowledge. In its scope and its union of scientific and humanistic thought, Hjelmslev's work keeps for Denmark its honoured place among the major powers in philological studies.

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G. W. TURNER

LANGUAGE CHANGE AND LINGUISTIC RECONSTRUCTION.
Henry M. Hoenigswald. *The University of Chicago Press*, 1960, pp. viii + 168, with bibliography and index.

PROFESSOR HOENIGSWALD'S avowed purposes in this all-too-slim volume

are firstly to 'analyse certain formal properties of language change and to make explicit some of the procedures which lead to the reconstruction of change and thus to the recovery of lost language structures' (p. v.), and secondly to 'provide a unified formal language' for the operations involved (p. vi). There has not been, to this reviewer's knowledge, a comparable book since Meillet's *Méthode comparative* of 1925, and the differences between the two works are a measure of the progress made. The most striking feature is undoubtedly the tremendous increase in sophistication and self-consciousness which has accompanied a preoccupation with consistency and rigidity of method and definition.

As might have been expected, the results of this change are not all matters for congratulation. Meillet's book was in general readily understandable to intelligent adults. Hoenigswald's will be impenetrable to all but the linguists, and many of them outside the United States will find it not always easy to follow: all but a few will need to give it a lengthy digestion. This is partly a natural consequence of the essentially American terminology used, and partly the result of the method of presentation.

One may reasonably assume that Professor Hoenigswald considered the question of communication in writing his book, and decided on a particular level of linguistic knowledge as a prerequisite to understanding. Such a decision has to be made by every author, and the correctness of the decision is measured not only by the success of the communication achieved but also by the value of the work itself. One must conclude here that Professor Hoenigswald has been unfair to himself, for while the content of the book is of very great value, the obstacles to its ready comprehension are by no means all inherent in the subject matter. The method of exposition chosen is quite justifiable in such a work: the abstract formulation of principles and patterns of change, followed where felt desirable by concrete exemplification. It is here that the weaknesses arise, because the examples given are neither numerous enough nor always familiar enough to fix the given pattern in the reader's mind and so prepare him for the next step. The author is indeed quite happy at times to use disputed or uncertain examples to illustrate particular patterns of change. A preoccupation with formal exposition and abstract formulation has thus at times eliminated interest in convincing and teaching.

The basic principles on which the book is built are summarised by Professor Hoenigswald himself (p. 132): firstly, 'internal reconstruction is based on the principle that phonemes which alternate represent, wholly or in part, former co-allophones'; and secondly, 'the comparative method is based on the principle that sets of recurring phoneme correspondences between two related languages continue blocks of positional allophones from the mother language; therefore, if such sets are subjected to the treatment accorded to phones in synchronic phonemics, a reconstruction is obtained'. The fundamental approach is thus that of structural linguistics, the fundamental method being to reconstruct an earlier lost structure from one or more given structures. The value of the method has long been beyond doubt, but this is the first attempt to present it in a codified form.

The various patterns of change are analysed and classified, the merits and limitations of the methods of reconstruction are discussed and catalogued, with a sureness and exactness which excite admiration. There is no polemic, no attempt to go beyond the known, no attempt to claim more than can be proved. The book is indeed so objective and at times lapidary that its dry concision and incisive codification tend to conceal what a tremendous personal achievement it represents. Quite apart from the estab-

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lishment of a general typology of change, there are many other excellences: the discussions of the importance in sound change of phonetic factors, structural factors, and dialect borrowing; the analysis of the 'reality' of reconstructions, of the significance of areal characteristics; the priority accorded to morphology; the detailed examination of the problems of subgrouping.

It is to be hoped that a second edition will be needed without undue delay, making it possible for Professor Hoenigswald to expand the present unduly sober exposition.

Printing errors are happily rare: p. 15, n. 4, read 'uses a similar'; p. 27, n. 1, read 'TPS'; p. 71, 1.7, read 'more than three'; p. 89, § 9.1.2.2, 1.6, read '[ŋ] contrasts with [n]'; p. 98, 1.5, read 'd' not 'd'; and p. 151, 1.2, read 'Attic/Laconian'.

University of Auckland

K. J. HOLLYMAN

LANGUAGE IN THE MODERN WORLD. Simeon Potter. *London, Penguin Books*, 1960, pp. 221, including select bibliography, glossary of linguistic terms, and index.

AFTER the success of their Pelican book on English (*Our Language*), Penguin Books have understandably asked its author, Professor Potter of the University of Liverpool, to write for them in the same series a popular introduction to linguistics. There can be no dispute over the judgment that the job has been well done. The book covers sounds and symbols, word and sentence structure, language families and language comparison, language learning, and more general topics such as language and nationality, language and thought, language and society. An introductory chapter includes a rapid history of linguistics. The appendices listed above are also very useful and effective. The field is thus well traversed, and any omissions (such as mathematical linguistics) were probably wisely made.

Different linguists would of course give different emphases, and much that one might say along these lines would be without real point, because there is nothing objectionable in any emphasis chosen by Professor Potter. There are, however, two matters of more import. Firstly, the terminology used is essentially American (in the sense of *morpheme*, for example), and no warning of this is given. A reader encouraged by this book to try something intended more for the initiate might encounter difficulties through the problem of identical terms being used in different senses by representatives of different schools or countries. This could have been looked after by explanatory notes in the glossary. Secondly, while Professor Potter must be congratulated on the readability and generally sustained interest of his text, there is occasionally a tendency to garrulity and irrelevance which, while it may irritate the academic, is very likely to obscure the point for an ordinary reader.

Some observations on points of detail: p. 21: 'the Jewish race' ??; p. 33: is 'cynical indifference' a true description of Soviet linguistic policy, or is there not a lack of objectivity here?; p. 37, 1.7: the order of the first two vowels in the Polish word for 'meat' should be reversed; p. 52: where did this canine *gnaf-gnaf* spring from? *Toutou*, or, more remotely, *ouâ-ouâ*, is required here; p. 53, 1.11: Estonian is meant, not Lettish; p. 100, 1.15-16: a minimal pair would have been better, e.g., *due: do*; p. 124: the rarity of consonant clusters in Malayo-Polynesian is not applicable to the

Melanesian sub-family where, on the contrary, such a complex as [ŋgbw] is quite in order; p. 154: Meillet spoke of 'un ensemble où tout se tient'; p. 155: one is surprised to see Bloomfield given pre-eminence over Sausure; p. 158: French does have an 'accent intellectuel' (*objectif*: *subjectif*, etc.), but it involves pitch rather than intensity; pp. 208-09: the alphabetical ordering of words under M needs attention.

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K. J. HOLLYMAN

LOOKING AT PICTURES. Kenneth Clark. London, John Murray, 1960.

THE title of this collection of short essays and Sir Kenneth's introductory remarks about its origin ('They [the essays] were designed to occupy one page and to be of a weight and consistency that would not be out of keeping with the rest of the paper') might set some readers' expectations at too low a pitch. Those who know Sir Kenneth as the greatest living master of English art criticism will expect more, and will find it. The essays are in fact lengthened versions of the original articles which appeared in the *Sunday Times*.

The conversational tone, the occasionally colloquial aptness of the metaphors ('We see how the "river god", like a stoker, drives us into the group of heroic fishermen' is Sir Kenneth's description of the starting impetus of that great sequence of continuous movement, Raphael's *Miraculous Draught of Fishes*), the informality of presentation must not deceive us: this is art criticism in the grand tradition—passionate enquiring, always personal and fresh.

'No doubt there are many ways of looking at pictures, none of which can be called the right way,' we read in the first sentence of the introduction. But the hedonism and subjectivism of the vulgar is quickly brushed aside: '... and if art must do something more than give pleasure, then 'knowing what one likes' will not get one very far. Art is not lollipop, nor even a glass of kümmel. The meaning of a great work of art, or the little of it that we can understand, must be related to our own life in such a way as to increase our energy of spirit. Looking at pictures requires active participation, and, in the early stages, a certain amount of discipline.' After this Berensonian fanfare, Sir Kenneth guides us on the way how to 'learn to interrogate a picture in such a way as to intensify and prolong the pleasure it gives one'. He does this in sixteen short chapters (of about five to ten pages in length), 'setting down the course of my feelings and thoughts before sixteen great paintings'.

These pictures range from Roger van der Weyden's *Descent from the Cross* (Prado) and Botticelli's *Nativity* to the High Renaissance (Leonardo, Raphael, Titian) and Mannerism (El Greco); the 17th century is represented by Velasquez, Rembrandt and Vermeer; the 18th by Watteau; the 19th by Goya, Constable, Turner and Delacroix, ending with Courbet and moving into Post-impressionism with Seurat's *Baignade* (Tate Gallery). A wide field of Western art history is thus traversed, further widened by comparative allusions (Vermeer-Uccello; Watteau-Piero della Francesca), but historical comprehensiveness is not aimed at (individual rather than period style is explored), and the essays are intentionally not arranged in chronological order. All the 'chosen' are of masterly rank, but the choice is unconventional: one greets with pleasure Courbet's *L'Atelier du Peintre*

—a picture not always given its due—a late mystic-mannerist Botticelli (the London *Nativity*) and, instead of the great altarpieces, Titian's more private Louvre *Pietà* (confronted with the late version in the Prado).

One focal theme of Western art—the nude—is intentionally excluded by the author, who in 1956 presented us with a superb book on this theme. 'This has deprived me of the pleasure of writing about Rubens,' comments the author, and as to a Rubens landscape we must gratefully turn to his *Landscape into Art*. One could not ask for a different selection, only for a wider one—that is, for a further volume. Variety, rather than unity, has been aimed at: the pictures 'have been chosen from as wide a range as possible, so that my responses have varied considerably'. An implicit focal theme—the painter within the picture—emerged to your reviewer (Vermeer's *Artist in his studio*, Velasquez's *Las Meninas*, Watteau's *L'enseigne de Gersaint* and Courbet's *L'atelier*—all these could be called 'problem pictures' of an exceptional, almost programmatic quality), but Sir Kenneth does not make this link (if there is such a one) explicit—perhaps because the complex historical and iconographic questions involved would disturb the 'weight and consistency' of the *feuilleton* format.

It is only with regard to these complex pictures—complex not only in structure but in meaning—that one feels some slight misgivings about the adequacy of an approach which is essentially that of the art critic rather than of the historian, but of a critic with an open-minded awareness and acknowledgement of the methods and achievements of historical scholarship. Historical considerations are not altogether absent from Sir Kenneth's latest volume. They enter at the third phase of the aesthetic exploration, i.e. after first impact and scrutiny, as recollection or 'nips of information', as a rather modest interlude. 'I fancy that one cannot enjoy a pure aesthetic sensation (so-called) for longer than one can enjoy the smell of an orange . . . but one must look attentively at a great work of art for longer than that, and the value of historical criticism is that it keeps the attention fixed on the work while the senses have time to get a second wind.' Brief iconographic references are thus frequently banished to a note at the end of each individual essay, which in the form of a catalogue entry sums up the relevant *realia* and thus leaves the aesthetic peregrination undisturbed. But in a few instances short and rather enigmatic asides in the main text seem to contradict the subsequent note and may well leave the reader in puzzlement. (For example, we are informed—in the note—that Jan Vermeer's *Painter in his Studio* is referred to in the inventory of 1675-6 as *De Schilderkonst* (the art of painting), and that recent Dutch scholars have identified the model as an allegory of Clio, the Muse of History. In the main text, however, Sir Kenneth refers to this figure as 'Fame', suggesting a different reading.) More jarring are these historical 'nips of information' in the essay on Velasquez's *Las Meninas*. Although Justi's little *novella* about the accidental origin of this supreme masterpiece has been rejected by a majority of scholars for more than ten years, Sir Kenneth gives a paraphrase of it. This leads to serious misconceptions; the comment 'his [Velasquez's] aim was simply to tell the whole truth about a complete visual impression' does not assist our perception of this subtle 'theology of painting' (Luca Giordano), that masterly and ambiguous play between reality and illusion. Théophile Gautier's 'Où est donc le tableau?' brings us much nearer to its enigmatic essence. The pictorial prominence of the female dwarf (Maribárbola) is interpreted by Sir Kenneth in a spirit of Paterian Romanticism. Contemporary literature, especially Balzac, frequently uses the

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conchetto of beauty enhanced by ugliness—'indeed, the whole universe is composed of these contradictions'. And surely it is hardly significant or relevant, but merely accidental, that: 'in the main Velasquez room of the Prado there are as many portraits of buffoons as there are of the royal family'. Buffoon portraits were for domestic consumption, and were not, for instance, sent to the Habsburg relations in Vienna—as so many portraits of the royal children were.

But even Homer sometimes nods. The *Las Meninas* essay is, like all others, full of some profound perceptions and verbal felicities. No reader should miss the wonderful description of the 'stalking' of the picture: 'I would start from as far away as I could, when the illusion was complete, and come gradually nearer, until suddenly what had been a hand, and a ribbon, and a piece of velvet, dissolved into a salad of beautiful strokes. I thought I might learn something if I could catch the moment at which this transformation took place, but it proved to be as elusive as the moment between waking and sleeping.'

A few other minor flaws should perhaps be rapidly noted: Masaccio's St Anne does not *stand* behind the Virgin but is *enthroned* above and behind her; surely the link between El Greco and Tintoretto (and even Bassano) is closer and more significant than Sir Kenneth would have it—the early work of Greco may indeed not have been completely disentangled from that of his Venetian predecessors and teachers; the 'well-known' inscription in Tintoretto's studio: 'the colour of Titian, the design of Michelangelo' (Ridolfi) only paraphrases an earlier formulation of the dialectical terms for the formation of an ideal artist (Paolo Pini), and must not be taken too literally.

All this weighs lightly when one puts down Sir Kenneth's last gift. There are indeed few—if any—critics writing today who could match him 'in turning visual experiences into language' or who could match his penetrating perception of formal rhythms, of tonal relations and tensions, of mood and undertone. Sir Kenneth's readers will, I trust, mentally return to him the noble tribute he offers to Roger Fry, at the end of his introduction: 'It was in following his magical unfolding . . . that I first became aware of how much can be discovered in a picture after the moment of amateurish delight has passed.'

Your reviewer might in his turn quote the last paragraph of the Rembrandt essay with which the book closes.

'More than any of the series, the Kenwood portrait grows outward from the nose, from a splatter of paint so shameless that it can make one laugh without lessening one's feeling of awe at the magical transformation of experience into art. By that red nose I am rebuked . . . The humility of Rembrandt's colossal genius warns the art historian to shut up.'

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F. A. PHILIPP

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NOTES

8th CONGRESS

CANBERRA, AUGUST 1962

THE 8th biennial Congress of the Association will be held at Canberra, probably from August 15th to 22nd, 1962. Scholars abroad who contemplate being in Australia at that time and would like to attend the Congress are invited to get in touch with the Honorary Secretary, Dr A. P. Treweek, Department of Greek, University of Sydney, Sydney, New South Wales, Australia.

APPEAL TO MEMBERS

AUMLA Nos. 4 and 5

THE Editor is having increasing difficulty in meeting demands from overseas libraries for complete sets of AUMLA, and particularly the early numbers, which were published in relatively small editions since the membership at that time was quite modest. Any members who would be prepared to give up numbers of AUMLA 4 and AUMLA 5 are asked to get in touch with the Editor at the University of Canterbury. These numbers can be bought back if so required.

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